

# THE ACADEMY.

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## LITERATURE.

*Unexplored Baluchistan: a Survey of a Route through Mekran, Bashkurd, Persia, Kurdistan, and Turkey.* By Ernest A. Floyer. (Griffith & Farran.)

HERE is a book of travels calculated to excite mingled feelings of curiosity, disappointment, and satisfaction. Considerable curiosity will naturally be created by the leading title, announcing a renewal of geographical research in the interesting land of the Baluchis, which has been so strangely neglected since the days of Pottinger, Grant, and Masson. Unfortunately, this title is not only altogether deceiving, but is, in fact, at variance with the sub-title, in which Mekran and Bashkurd alone can by any courtesy be said to form part of "unexplored Baluchistan." Mekran itself, including both the western division, now definitely annexed to Persia, and the eastern, nominally assigned to the Khan of Kelat, is tolerably well known, having been in recent times repeatedly traversed in several directions by Bellew, Walter, Goldsmid, St. John, Ewen Smith, Lovett, and others connected with the Perso-Afghan and Perso-Baluch Boundary Commissions of 1870-72, and with the extension of the Indo-European Telegraph to the Iranian plateau in 1873-74. Bashkurd, however, or Bashakard, as the author, with curious inconsistency, writes the word in the text, had been left untouched on all these occasions, and consequently still remained one of the least-known tracts in Asia. If this debateable land between Persia and Baluchistan proper may be taken as a sufficient justification of the leading title, then our disappointment need not be excessive, for here at least Mr. Floyer has done some excellent exploring work, although he did not quite succeed in solving the interesting hydrographic problems connected with South-eastern Persia. In other respects he has given us one of the most delightful books of travel that have appeared for many years in the English language.

A sound scholar and ardent naturalist, possessing high scientific attainments, besides an accurate and colloquial knowledge of the Arabic, Persian, Baluchi, and Hindustani languages, together with a long experience of the natives extending over many years' residence on the Persian coast in connexion with the Indo-European Telegraph, Mr. Floyer was in every way exceptionally qualified for the work of exploration in Southern Asia. Hence it is not surprising that his very first essays in this arduous career should be attended with such signal success. Having obtained a well-earned respite from his

monotonous duties at the dreary station of Jask, on the Gulf of Omã, he undertook three expeditions during the years 1876-77 in West Mekran, the Persian Gaf, Bashakard, and South Persia, the results of which are told with rare force and vivacity in the present volume. His first trip, from Jask to Bampur, in the autumn of 1876, although affording little scope for actual discovery, was nevertheless far from void of interest. Geographically, its chief fruit was an enlarged knowledge of the river systems east of Bashakard, and especially of the Sadaich (Sadich), which, although not traced to its source, was ascertained with reasonable certainty to flow from the Shahri district through the Shimani Pass in the Band-i-Marz range southwards to the coast. The importance of this northern extension of the Sadaich basin will presently appear.

Even the second excursion, in the summer of 1877, to the familiar waters of the Persian Gulf, was rewarded by the rediscovery, so to say, of the remarkable island of Henjam off Kishm. Although now uninhabited, this rocky islet was evidently at one time densely peopled, as shown by the ruins of many thousand stone huts, besides hundreds of large tanks hewn out of the solid limestone, which are found scattered over the whole surface. Of the builders of these works the very name has long perished, although the peculiar masonry of a large ruined town on the north side seems to justify the lingering tradition that they were Persian colonists exterminated by a plundering expedition of Arabs at some time subsequent to the Muhammadan era.

But the geographical interest of the work naturally centres in the third expedition, from Jask through Southern Persia to Turkey, and more especially in the early section devoted to the exploration of Bashakard. Among the noteworthy results here recorded were:—(1) The removal of the chief town, Angurbán, some forty miles from the position assigned to it on Major St. John's map; (2) the discovery of the Shafiri, a considerable head-stream of the Jagin, flowing from the Aphen-Band range; (3) the determination of this range itself, which was found to run east and west under 26° 30' N. at an elevation of 3,600 feet; (4) a survey of the Ab-washur water-parting between the Mináb basin and Bashakard, thus exploding the theory that the Bampur River reaches the coast through the Mináb; (5) lastly, the exploration of the Upper Haliri and its head-waters draining from the Isfanaka hills and the southern slopes of the Jamal Bariz range.

Where Mr. Floyer crossed the Haliri in 28° N., 57° 40' E., it was already thirty yards wide and four feet and a-half deep, and was found to be flowing in a south-westerly direction to the fertile and well-peopled Shahri district. Here it would almost necessarily form a junction with the stream flowing south-west from Bampur, whose further course has hitherto been the subject of so much speculation. Mr. Floyer rejects, apparently on good grounds, the Jagin and Rapsh (Bint) outlets, and argues with much force that the united Bampur-Haliri is in fact the Upper Sadaich, which he had already ascertained to flow from the Shahri plains

through the Shimani Pass southwards (p. 262). Although not yet completely cleared up, it seems pretty certain that we have here the true clue to the mystery, which can be absolutely removed only by traversing the hitherto unvisited districts of Rudbar and Shahri between Bampur and the Ab-washur water-parting.

Beyond the Haliri valley the Jamal Bariz range was soon crossed at an elevation of 9,310 feet, after which the homeward route lay along tolerably beaten tracks through Kirmán and Yazd to Isphán, and thence by the less frequented line of Daulatábád and Kirmánshahán to Baghdad. Even here, where less novelty might be expected, the interest of the reader is kept alive by a narrative teeming with incidents and anecdotes of every sort, enriched with many shrewd and original observations on men and things, and related in a simple, vigorous style the unstudied grace of which is peculiarly refreshing. Sympathy is enlisted from the first in the traveller's rude but honest Baluchi followers, and especially in his faithful henchman, Ghulamshah, to whose really noble qualities full justice is done. Ghulamshah accompanied Mr. Floyer to England, and thence to Egypt, where the enterprising explorer has been appointed to the direction of the Telegraph department. Among the illustrations is an excellent photograph of the traveller and his inseparable young Baluch attendant, whose invaluable services are thus briefly summed up:—

"He accompanied me during a journey of seven months, and crossed the lofty snow-clad mountains of Kurdistan in the depth of winter. During this time he cooked all my meals for me, packed and unpacked all my instruments every day, and took charge of and wound the chronometer when I had to leave camp. He never broke anything, and never but once left anything behind. He was trusty in mutinies, never tired and never frightened" (p. 156).

The natural honesty, fine patriotic feeling, manliness, ready wit, and keen sense of humour of Ghulamshah's fellow-countrymen are well brought out by the many little characteristic scenes with which the pages of this entertaining volume are constantly enlivened. The Baluchis are described as the best fellow-travellers in the world, full of jokes, "chaff," and absurd stories; in times of difficulty, excitable, vociferous, and working "like demons;" in camp, ever merry, with a strong appreciation of the ridiculous, and "inexhaustible good nature." A Persian "swell" from Kirmán sneeringly remarks to Brahim, one of them: "I suppose the Sahib has enormous quantities of money; all these boxes are full of it, eh?" To which Brahim gravely retorts: "No! these are all full of sand, which the Sahib has brought as a present for the Governor of Kirmán, whose country hasn't got any!" (p. 291). On another occasion, when the weather was intensely cold, this same Brahim, "disgusted at the complaints of one or two of the men, gave them every rag he had, and slept in a thin cotton shirt, rather than that the Baluch reputation for hardihood should suffer at their hands!" (p. 308). Elsewhere a remarkable instance is related of their absolute trustworthiness.

"I wanted to send a large sum of money back

Jask; and, as I was on the point of sending Ibrahim with it, he happened to look out of the tent. 'There's a man,' he said, 'just going; he'll take it;' and he ran out and called to a man just disappearing among the bushes. This was a perfect stranger to all of us, but he duly delivered the money; and when in secret I hinted to Ibrahim doubts about its safety, the tone of his reply, 'He's a Balúch,' made me feel quite ashamed. One tribe of Balúchis will 'chapao,' or plunder, another tribe directly they get a chance; but petty theft is unknown among them" (158).

Many striking instances occur of the explorer's exceptional tact and skill in dealing with the natives under difficult circumstances. When some of his followers begin to grumble and threaten to go back, harsh measures, rough words, or bullying being useless, he gains his point by a clever appeal to their honour as Balúchis.

"Calling up Ibrahim, I told him vehemently that I could never believe it; that I had known the Balúchis for years; and as for their ever doing such an unmanly thing as giving their word to accompany a man and then running away at the beginning, it was impossible. If, now, it had been Alishah (object of their special contempt), or any of the common herd, why, perhaps, they might do such things, &c., &c. It had the desired effect, at all events for a time" (p. 175).

The work is illustrated with a few good sketches by the author, some, however, out of place, or unreferred to in the text. There is also a tolerably good map of the routes traversed by the explorer, besides botanical, meteorological, and linguistic appendices, which contain much useful matter. Philologists will be specially interested in the comparative tables of forty-four short phrases in Persian, Kurdish, Afghan, and more than one Balúch dialect, throwing light on the mutual relations of the various Iranian members of the Aryan linguistic family. As might be expected from his proficiency in the Eastern languages, Mr. Floyer has adopted a sound system of transliteration, which is adhered to with great uniformity throughout. Among the few exceptions are—*Yazd* at pp. 34 and 142, and *Yezd* elsewhere; *Lingah* correctly in the text (147), but *Linjah* on the map; *Eekiaut* (91) and *Iliant* (246, 269) for *Ilidit*; *Dowletabad* everywhere for *Daulatábád*; the Urdu causal *samjhána* (475) for *samjhána* from *samjhna*. But a more serious defect is the omission of an index, which was specially needed in a work teeming, as this does, with valuable details of all kinds.

A. H. KEANE.

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satisfying, which surveys any notable literary product, not as standing alone and unrelated, but as the outcome of a certain personality with some peculiar quality of value or interest. For those admirers and disciples of Emerson who make large personal demands upon their literary hero there is clearly no such shock of disappointment in store as that which awaits enthusiastic worshippers of Carlyle in the pages of his own *Reminiscences* and of Mr. Frude's record of his earlier years. Everything that has so far been said or written concerning Emerson testifies to the beautiful graciousness and gentleness of his nature, to the utter absence from it of irritating roughnesses and humiliating affectations, to its harmonious exhibition of all "things lovely and of good report." This unanimous verdict is amply supported by Mr. Ireland's book, and the writer may claim to speak with the authority conferred by the close intimacy which grew out of a friendship extending over nearly half-a-century.

Mr. Ireland's acquaintance with Emerson dates from the year 1833; and though the latter had, twelve months before, resigned the charge of the Unitarian congregation in Boston to whom he had ministered, he was still known as the Rev. R. W. Emerson—now a strange-sounding title—from whom persons of discernment in Boston and thereabouts expected great things. It fell to Mr. Ireland's lot to be the American visitor's cicerone in Edinburgh, whither Emerson had found his way; and in the course of conversation it transpired that there were two men with whom he was specially anxious to hold converse before he turned his steps homeward. One was well known, and could be easily found—the poet Wordsworth; the other was the altogether unknown author of certain articles which had appeared in the *Edinburgh Review*, and had been characterised by an individuality of treatment not very common in the pages of that respectable organ of Whig opinion. Enquiries were set on foot, and it was discovered—not without some enterprise of research—that the author in question was a Mr. Carlyle, then residing somewhere among the wilds of Dumfriesshire. This ascertained, Emerson made his way to Craigenputtock, and his account of the visit given in the *English Traits* is here supplemented by a letter written to Mr. Ireland shortly after his return to Boston. Emerson writes:—

"I found him one of the most simple and frank of men, and became acquainted with him at once. We walked over several miles of hills, and talked upon all the great questions that interest us most. The comfort of meeting a man of genius is that he speaks sincerely, that he feels himself to be so rich that he is above the meanness of pretending to knowledge which he has not; and Carlyle does not pretend to have solved the great problems, but rather to be an observer of their solution as it goes forward in the world. I asked him at what religious development the concluding passage in his piece in the *Edinburgh Review* upon German literature (say five years ago) and some passages in the piece called 'Characteristics' pointed? He replied that he was not competent to state it even to himself; he waited rather to see. My own feeling was that I had met with men of far less power who had got greater insight into religious truth."

This glimpse of Carlyle in his pre-oracular days, waiting for such knowledge of the mystery of things as might be vouchsafed to him, is decidedly interesting, and much more edifying than that picture of his later years, drawn by himself in his *Life of Sterling*, when "pantheism" and "pottheism" had become the Carlylean equivalents for "tweedledum" and "tweedledee." The friendship which had its beginning at Craigenputtock was destined to be long-lived and fruitful. The first American edition of *Sartor Resartus* was published at Emerson's risk; and the Preface to the first series of Emerson's *Essays* was written by Carlyle, whose name had then acquired a marketable value. Mr. Ireland gives several of the letters despatched from Concord to Chelsea between the years 1859 and 1864 which have an almost pathetic interest. Emerson's loyalty to his friend never wavered, but there is a tone of wistful sadness mingled with the large magnanimity of his protests against Carlyle's blind antagonism to a cause which Emerson knew to be the cause of liberty and progress; and it is more than possible that Carlyle's after-acknowledgment of his error may have resulted from doubts first suggested by his friend's searching remonstrances.

There is a singularly attractive unity in the impression stamped upon the mind by these letters from Emerson's pen, by the characteristic anecdotes with which Mr. Ireland brightens his pages, and by the testimonies concerning him given by those who knew him best—the impression of a soul of rare purity, transparency, and simplicity. One anecdote must be given. Emerson had been delivering an address to a literary society, and at its conclusion the president called upon a clergyman to pray. The prayer, delivered from the pulpit which the speaker had just vacated, was remarkable throughout, and, among other curious utterances, was this sentence: "We beseech thee, O Lord, to deliver us from ever hearing any more such transcendental nonsense as we have just listened to from this sacred desk." After the Benediction, Mr. Emerson asked his next neighbour the name of the officiating clergyman; and, when falteringly answered, remarked, with gentle simplicity, "He seemed a very conscientious, plain-spoken man," and went on his peaceful way. I am inclined to think this little story is one of the most charming I have lately read. It has the quality of illumination, the *cachet* of character; and so long as men are men, and not merely critics, Emerson's utterances will be all the more weighty for being known to have character behind them.

JAMES ASHCROFT NOBLE.

*Quatre Bras, Ligny, and Waterloo.* By Dorsey Gardner. (Kegan Paul, Trench & Co.)

AN American account of the campaign of Waterloo must in itself be interesting, independent of any intrinsic merit, from the reasonable expectation that the author is free from the patriotic feelings which must (even unconsciously) more or less bias an Englishman, a Frenchman, or a Prussian. It is



therefore slightly disappointing to read in Mr. Gardner's Preface that he makes no pretensions to military science, and merely writes for the benefit of the general reader. Such accounts for the general reader abound—from Mr. Gleig's well-known *Story of Waterloo* to Erckmann-Chatrian's novel—but military descriptions are only to be found in Jomini, in Charras' *Waterloo*, and Chesney's *Waterloo Lectures*. However much it is to be regretted that an authentic military history of Waterloo has yet to be written, sufficient time has now elapsed for it to be possible to construct a narrative free from the personal animus of Siborne or of Thiers.

It may be said at once that Mr. Gardner tells nothing new of the great battle, or of the preliminary campaign. He adopts Kennedy's division of the battle of Waterloo into five distinct stages, and follows Siborne implicitly (and with good reason) in all details, but not in his diffuseness or the looseness of his style. He adds nothing to any of the chief Waterloo controversies. By a careful collation of documents, he proves that Ney was in no way to blame for the wanderings of d'Erlon's corps on the day of Quatre Bras and Ligny, following in this Col. Heymes' account. He palliates the conduct of Grouchy during his pursuit of the Prussians after Ligny, and gives reasons why it was impossible for that corps to have reached the field of battle in time to be of any use after its fatal deviation towards Wavre. He acknowledges the importance of the Prussian attack on Napoleon's right, and points out that their losses at Planchenoit alone exceeded slightly that of the English (exclusive of the King's German Legion) through the whole battle. He points out clearly the error of Wellington, or rather of his staff, in not providing better for the defence of La Haye Sainte; and of Napoleon in wasting his force in isolated attacks. He adds nothing to the heated discussion as to the respective shares of the 52nd and the Guards in the repulse of the Old Guard, but quietly adopts Siborne's and Chesney's view.

But if he tells nothing new, and only goes over the ground taken up by Siborne, Charras, and Chesney, his view of Wellington and Napoleon in the field is novel, and explains much which seemed inexplicable to earlier writers. Wellington is no national hero to him, and the English but a snobbish race. He dwells almost exultantly on the destruction of the 69th at Quatre Bras, and of Ompteda's battalion at Waterloo through the orders of the Prince of Orange, as a just requital to the English for giving him a command; and the Prince himself, he declares, had but followed the example of the three kings of Chickeraaboo in the *Bab Ballads*. Wellington's dispositions he censures for the waste of Lord Hill's divisions at Hal, which had been placed there on the expectation (as he told Greville in 1820) that he would be attacked on his right; and he thinks that the idea he gave Ziegler in 1821, which is quoted in Chesney's third edition, of falling back on the Prussians if defeated, was only an afterthought. Further, Mr. Gardner decidedly condemns Wellington for not going in person to Quatre Bras the moment he heard the news of Napoleon's crossing the frontier, and

simply ridicules the Duke for stopping at a ball, and even for establishing his head-quarters in a gay city so far in his rear as Brussels. A more serious imputation on the Duke is his neglect to give just credit to those who deserved it, which seems but too well founded. The omission of any mention of the gallant behaviour of the 52nd is the most glaring instance; but Mr. Gardner notices also a similar neglect of Capt. Mercer, Sir Augustus Frazer, and (according to a conversation reported by Mr. Greville with the Duke of York) of the Marquis of Anglesey.

Mr. Gardner's treatment of Napoleon's conduct during this campaign is more noteworthy. He attributes his hesitations and frequent indecision and petulance to ill-health, and makes out a strong case. That Napoleon was in this last campaign incapable of prolonged action or thought was stated by Col. Charras. And his statement is much strengthened by Mr. Gardner, who cites, on the evidence of Grouchy, Napoleon's heavy sleep after Ligny, from which no one dared awake him; and the still more important evidence of Gen. Gudin (who had been page to Napoleon at Waterloo), which is transcribed from Lord Albemarle's *Fifty Years of my Life*. This key-note, the ill-health of Napoleon, explains what Jomini and others wonder at—the difference of the military ability displayed by the victor of Arcola and Austerlitz and the defeated general of Waterloo. For this bright, clear light Mr. Gardner deserves the highest praise; and it is of itself sufficient to give his book an historical value.

At the end of his book Mr. Gardner has appended a quantity of what he calls Waterloo poetry, which contains such diverse strains as Byron's magnificent stanzas in "Childe Harold," Tennyson's "Ode on the Death of the Duke of Wellington," and Thackeray's "Chronicle of the Drum," side by side with many flat verses of Scott and Southey, the unsuccessful prize poem of Macaulay, and the successful one of G. E. Scott for the Chancellor's prize at Cambridge in 1821. The book is written in an easy style, though much encumbered by foot-notes, and deserves reading by anyone who has not time to study Charras or Chesney, or patience to wade through Siborne, and who is dissatisfied with the one-sided descriptions of Gleig and Thiers.

H. MORSE STEPHENS.

*History of China.* By Demetrius Charles Boulger. Vol. II. (W. H. Allen.)

IN his present volume Mr. Boulger brings down the History of China to within measureable distance of our own times. The last volume closed with an account of the expiring efforts of the Mongols to maintain their hold upon the throne against the aroused antagonism of the people. Given the forces in the field, and there could be but one result of the contest. Not only had the Mongols inherited a traditional sequence of dynastic vigour and decay, but, as a race, they were incapable of maintaining an empire. No race of men has conquered and swept over a greater extent of territory than the Mongols, and yet not only have their horsemen entirely disappeared from the subjugated countries,

but no trace of their rule is to be found. They acquired mastery over the greater part of Asia and over a large portion of Europe, but, except in the displacement of tribes, no signs remain of their former presence. Created by brute force and supported, for the most part, by plunder, their empire lacked those elements of stability which are essential to permanence.

When, therefore, the Chinese people rose with the intention of driving their Mongol rulers into exile, and of placing a native dynasty on the throne, the fate of the successors of Jenghiz Khan was sealed. Their armies fought with the personal bravery that has always distinguished them; but they had lost heart in their cause, and, after sustaining an unequal contest in many battles, they were finally driven back to the home of their race, leaving the successful representative of the national cause in possession of the field. At such a juncture it might naturally have been expected that a descendant of the last Chinese dynasty—the Sung—would have come forward to claim the throne; but none such appeared to dispute the right of the successful soldier (originally a plebeian priest) to the prize he had won. Of the struggles and turmoils of this period Mr. Boulger gives a full and vivid account. It is not his fault that in it we are deprived of those side-lights of history which brighten and reveal the whole picture. The official records, as translated by de Mailla and others, were all the authorities which were within his reach, and of these he has made skilful use. When, however, he traces the fortunes of the dynasty founded by the warrior-priest, and named by him the "Ming" or "Bright" (1368-1644), he is able to illustrate events and amplify details by the writings of the Jesuit missionaries who, during this period, for the first time established a footing in Peking. To these men must be ascribed the honour of having laid the foundation of that scientific knowledge which is destined to change the whole system of mental training among the Chinese.

The Ming dynasty presents few special characteristics. Its leading feature was the re-awakening of the artistic genius of the people, which had slept during the rule of the rude Mongol emperors. Painting and the manufacture of porcelain reached an artistic development to which they had never before attained. Literature also revived; and, as if the minds of men had been gathering strength in the barren period of the Mongol supremacy, that incubus was no sooner removed than a bright literary light overspread the empire, and numerous works of scientific, historical, and scholarly value issued from the great literary centres. With these exceptions, however, there is nothing in the Ming annals to distinguish it above other dynasties; and the dethronement of the last Emperor of the line by the Manchoo chief who founded the present dynasty of China may, when read by the light of subsequent events, be considered to have been a gain, rather than a loss, to the empire.

Want of space will not allow us even to indicate the many subjects of interest which occur in the present volume. The establishment and development during the period

described (1368-1795) of relations between Europe and China inspire it with a more general interest than could perhaps be claimed for the last volume, which dealt exclusively with matters in which Europe had neither lot nor part; while a wider range of authorities furnishes an additional guarantee for the authentic nature of the narrative. In the management of his very difficult subject, Mr. Boulger shows the same grasp of the facts as was manifest in the pages of vol. i.; and the purity and even flow of his English leave, in these respects, nothing to be desired.

ROBERT K. DOUGLAS.

*The Viking-Ship discovered at Gokstad in Norway.* Described by N. Nicolaysen. Maps, Wood-cuts, and Plates. (Christiania: A. Cammermeyer.)

AT Gokstad, in the old kingdom of Westfold, close to Sandefjord, between two farms, there stood a large mound known as the King's Howe ("Kongshaug"), wherein tradition declared that a king, with all his treasures, lay entombed. In January 1880 the sons of the man who owned the greater part of this barrow resolved to test the truth of the old story. M. Nicolaysen, president of a Norwegian antiquarian society, fortunately heard of their resolution, and induced them to allow his society to undertake the operation of exploring the mound. The work was begun as soon as the frost was out of the ground; and, on April 29, the diggers were rewarded by the most important find that has yet been made in the North—a real wicking's ship in good preservation. It is an account of this great discovery that M. Nicolaysen, to whose patriotism we owe it, here gives us, together with a careful and minute description of the ship itself and the various articles which were found with it, and a plain, sensible, and instructive essay on the extant documentary evidence regarding the ships of the North during the early and mediaeval periods.

In the beautiful plates which accompany the text one can see with one's own eyes what manner of craft it was that brought those terrible heathen colonists to our islands in the ninth century. It is as interesting to an Englishman as to a Norwegian to look at this "16-benched" war-ship and her fittings, for, after all, it is more likely that the descendants of the man who built her, rigged her, and sailed her are to be found this side of the North Sea than the other.

The vessel herself, so luckily preserved by the blue clay in which she was sunk by the mound-makers, is of great beauty—an oaken clinker-built boat, 23·80 mètres from stem to stern-post, 5·10 mètres broad, and 1·20 mètres deep amidships, resembling in form the Nordland and Trysil fishing-boats, but excelling them in the proportions necessary for speed and stability, pierced for sixteen oars aside, one-masted, and undecked. She was steered by a rudder fixed on the starboard quarter, had a most ingeniously constructed mast-step, was furnished with a row of painted wooden targets running along either gunwale, and fitted with an awning that ran fore and aft. She was well found in all

necessary articles—cooking vessels, bilge scoops, mainsail and yards, spare spars, oars, anchor, and three small ship's boats with their oars and rudders complete.

Just aft the mast the mound-builders had built a large sepulchral chamber of logs carefully fitted together; and here the great captain was laid on his couch armed and clothed, with such of his possessions as, during life, he had set greatest store by. His twelve horses, his favourite hounds, and his pet peacock (memento of a cruise to the South) were killed and laid in or by the vessel, but no human victims were sacrificed. Indeed, most of the buried wicking's own bones are missing, for the mound was broken into and plundered of its golden treasure and arms long ago. However, from an excellent report by Dr. J. Heiberg, Professor of Anatomy at Christiania, who has examined the human and animal remains, we learn that the honoured hero must have been a man of great height and strength, standing over six feet three inches, well past middle age, and a sufferer from chronic rheumatism in the muscles; every joint discovered being marked by traces of arthritis, like those of some old caged lion.

There are many points of interest connected with this ship and its contents for which one must refer students to the book, or, still better, to the original articles all lying safe and sound in the Christiania Museum. Only, with regard to the vessel herself, it would be well to see her before the inevitable changes of temperature have done their work and warped the delicate lines and fine design of this the earliest existing clipper yacht.

The decoration on the sledge (found in the ship), the tiller, the tilt-props, the rowlocks, trenchers, and the personal ornaments of bronze and iron are of no very high age, and consonant to other finds of the wicking-tide or "late iron age." Among other things is a draught-board, thirteen places square, and on its reverse side a table for nine men's morris (the earliest North European evidence for the existence of this ancient and scientific pastime).

The publisher, printer, and, indeed, all concerned in this book are to be thanked for their work, but we feel especially grateful to the draughtsmen, Messrs. H. Hanson and H. Schøyen. The translator, Mr. T. Krag, has also done his task well. It was distinctly a happy thought of M. Nicolaysen to accompany his Norwegian text with a full and literal English version. It is to be hoped that Englishmen will show their appreciation of his forethought.

There are one or two small oversights, which I only mention in the hope of seeing them corrected in a second edition. Anlaf Tryggwason built the Serpent himself; the Rand story is apocryphal and of mediaeval origin; the Old Gula-Law must not be referred to as of the tenth century (the older references to a Gula-Law being concerned with the constitution of Gula, not the Customæ); Thorolf Kweldolf's ship is only supported by the shadowy authority of Egla. There is one rich source of information left unnoticed—the Thulor (Gradus-lists in verse), composed in the twelfth century, which give more than a hundred words, many not yet identified or explained, relating to various parts of a ship,

besides abundance of names of different kinds of vessels.

It is certainly a curious coincidence that there is in the tenth-century verse of Thiodolf of Hiom and in the eleventh-century prose of Ari the Historian, an indisputable historical record of a ninth-century king of Westfold, Anlaf the Gar-stead Elf (ancestor of the two later and even more famous Anlafs, missionary and saint), who died of "foot-wark"—by which chronic rheumatism affecting the joints seems to be meant—was buried on the shore in a huge mound by his loving subjects, and regarded as a divinity for at least a century after his decease. But parallels such as this must not be pushed too far, and we should expect to find Anlaf's howe at Garstead, though there is no positive evidence on that head. At all events, we have here, thanks to M. Nicolaysen, an authentic and remarkable burial of a wicking prince of the days when that mighty sea empire was a-founding which spread from the Baltic to Limerick Sound and from the south of Sicily to the shores of Greenland—an empire of which this wicking ship is the noblest and truest emblem.

F. YORK POWELL.

#### NEW NOVELS.

*The Martyrdom of Madeline.* By Robert Buchanan. In 3 vols. (Chatto & Windus.)

*Graystone Abbey.* By E. Foster. (Wyman.)

*Tempted of the Devil.* In 3 vols. (Remington.)

*A Paladin of Finance.* By Edward Jenkins. (Trübner.)

*Unknown to History.* By Charlotte M. Yonge. (Macmillan.)

*Michaelmas Daisy.* By Sarah Doudney. (Griffith & Farran.)

MR. BUCHANAN'S books have a sort of fine sentimental humanitarian something or other about them which may be, and very likely is, what is usually called Genius, but which to us appears much more like the Higher Charlatanism. In this novel with a purpose, his text is good, his doctrine is sound; it is only because we hold with him that his theme is so sacred and so delicate that we shrink from the carelessness, the rudeness, the trivialities of his treatment. Careless indeed! for the whole story belies the pretentious promise of his Preface, where he proposes to deal with the subjection of the female to the lusts of the male sex, "a problem as great and sad" as that which he treated in his *Shadow of the Sword*, "for," he says, "what the creed of Peace is to the State, the creed of Purity is to the Social Community." After this and some further remarks about Masculine Purity and the state of certain streets by gaslight, which keep recurring like a Wagnerian subject-motive throughout the book, one traces with amazement the actual career of the Martyr. A big-eyed virago of sixteen, in one of her tempers, instead of scratching out the eyes of her French school-mistress, decides to elope with the music-master, a card-sharper fellow who—*mirabile dictu*—has assumed the tutorial disguise with a view to picking up a rich English mis-



This Belleisle marries her merely for her supposed fortune; she him from foolish temper, spite, and folly. After using her as the decoy for a Parisian gambling-house, he casts her off on the pretence—whether true or false is never cleared up—that the marriage was a sham. Rescued by her old guardian, she poses for the rest of the book as a poor, polluted, martyred Clarissa, becomes a great actress, and marries a rich man. Belleisle then turns up in London in a still more impossible disguise as M. Gavrolles, the disciple of Gautier and Baudelaire, petted and worshipped by our author's old friends the fleshly poets. Gavrolles absurdly threatens to prove his marriage, and sets the low society journals upon Madeline, who, instead of confiding in her husband, though he had already learnt the worst from her own lips, decides to fly on suicidal thoughts magnanimously intent. She changes shawl and bracelets with the first street-walker she meets, who some weeks after is fished out of the Thames in an advanced state, &c.—a most nauseous description—and by these tokens identified. The Martyr wanders to Sister Ursula's Home, where the husband calls and finds her risen from the tomb. Now what all this has to do with Masculine Purity and the state of the streets we cannot conceive, but it has everything to do with Feminine Temper, Folly, and Conceit. And so the "great sad problem" dwindles down to this: That if a young woman is cursed with enormous eyes and a fine temper of her own; if she spites her governess and desolates her friends by eloping with a vulgar rascal for whom she does not care twopence; if, to the discomfort of her family circle, she chooses to consider herself defiled when she is nothing of the kind; if she repays her husband's confidence with heroic concealment and desertion—her life will inevitably prove the martyrdom she richly deserves. This superb carelessness extends even to details; however, we will only just hint that strict Ritualists do not "hear morning and evening mass" every day in the year, and that the Kentish peasantry are not wont to walk home through blood-red sunsets to dine upon a boiled leg of pork. We reluctantly refer to two episodes which Mr. Buchanan has dragged in by force, and for which he offers in his Preface an excuse that we can hardly accept. He there professes "to construct out of the editorial chit-chat of a journal an amusing personality." "Of the real editor," he adds, "I know nothing, and I certainly bear him no ill-will." This "amusing personality" is Mr. Lagardère, editor of the *Plain Speaker*, who is painted as a profligate, boastful, ignorant, lying, cowardly monster, often whipped and universally despised. Society will never, we fear, grow ashamed of its shameless journals if the moralist thus stabs them with their own poignard, and that, too, in the dark. We figure to ourselves the teetotal pharisee, inflamed with drink and righteousness, braining the publican with his own quart pot. Again we are told that "all the other characters are purely fictitious," among them "the representatives of the cant of aestheticism." In this latest—we do trust it is the last—of the tedious satires on a movement which has scarcely had any real existence except in

satire, we find among these "purely fictitious characters," whose opinions are so ruthlessly travestied, the transliterated names—we decline to repeat them—of men who are by no means Mr. Buchanan's inferiors in genius or reputation; one, indeed, if we mistake not, a poet and painter, whom the stern Censor of the society journals can now neither mend nor mar.

*Greystone Abbey* is a case of the revival of the unfittest—a relic of the exploded school of cheap fiction of the last generation; ignorant, bungling, and unreadable.

*Tempted of the Devil*, by the author of *A Fallen Angel*, appears duly robed in Mephistophelian black and red. A foolish title, nevertheless—for after all it was not the devil, but the fallen angel, who tempted the hero, as he murdered his mistress when she pressed him for money. His wife is the usual faultless wife of the usual faulty husband. Religious converse, and the astounding dialogue of the ball-room—that strange blending of Mabilite and the zenana, immodesty and dulness—form a vast background to the tragic climax, which is positively a barefaced chronicle of the Wainwright murder compiled at full length from the newspaper reports. A bad, stupid, and feeble book.

Mr. Jenkins, however, knows his world much better, and fastens on his prey almost before it is cold—certainly long before the other literary eagles have gathered. Poor M. Bontoux and his *Société générale* can scarcely have tottered to their fall ere Mr. Jenkins had marked them down as a suggestion for a really fresh and interesting novel. With a certain prejudice against his previous works, we must own that here he has written very strongly, fluently, and pleasantly. There is an excellent unity in the main thread, the fortunes of the Catholic financial scheme, piloted by the two forces—the scheming Italian swindler-visionary and the obstinate *dévoté* marquise. It is a clever and thoroughly satisfactory piece of work, the more so because it is not in the least original. Lord Lytton's *Parisians* was a desperate attempt to launch the sham French novel. It has found in Mr. Jenkins a more wary and less self-conscious follower. Indeed, it is probable that the *Paladin of Finance* in a French translation would obtain considerable success, for it has caught much of the spirit and manner of Balzac, as well as of Daudet, upon which it is more immediately modelled. Mr. Jenkins has visited the Hôtel Nucingen as well as the Court of the Nabab; his notaries, priests, and financiers keep suggesting the typical figures of Balzac; but then what well-drawn characters do not? This sort of imitation is perfectly justifiable, and even laudable. Only once he seems to have gone too far; the relations between the Marquise and her *libre-penseur* secretary, though adroitly varied, are too palpably copied from those of the Queen and the tutor in *Les Rois en Exil*. The closing pages of the book are precisely what Daudet would have written—something supremely quick, tragic, commonplace, yet striking; something, indeed, utterly un-English. Mr.

Jenkins may be congratulated as the author of the first good French novel in English.

So inherent in women is the faculty of imaginative narrative that it is really difficult for a good and sensible woman, whose native confidence does not pass into conceit, to write a very bad novel. Those who never turn over the goody stories written for the young can hardly believe how much they contain of originality, ability, and grace, in spite of their mannerism. Miss Yonge, whose earliest works have unfortunately caused her to be classed with the "John Halifax" school, has sometimes laboured to much better purpose, especially in the field of historical romance. We remember how eagerly we used to look out for *Macmillan* while her "Dove in the Eagle's Nest" was appearing. To-day her *Unknown to History* does not excite us overmuch. But, then, neither would *Ivanhoe* nor *Kenilworth*. But they are none the worse for that, for the fact is, historical novels are only meant for boys and girls, and the more boyish and girlish they are the better. In this story of the captivity of Mary Stuart the author bases everything on a mere rumour which is quite unhistorical, but she maintains a vivid and fairly correct local colouring and grouping. This means no little study, care, and experience. The young people for whom this pleasant book is intended will not object to its prolixity, nor to the straightforward morality and kindly affections which it breathes. They will like it, and it will do them good.

Older readers might do worse than devote an hour to the earlier part of Miss Doudney's sweet little story. Usage, alas! has ordained that such simple heroines should, towards the end, find out rich uncles, and go to live in fine houses, with a vista of love and gravely amorous earls and rectors. Otherwise these unnoticed little books are by no means commonplace, but exhibit work of a very high order. *Michaelmas Daisy* is a book which would do Mr. Buchanan good to read. This stout-hearted, God-fearing, simple-minded orphan girl, thrown among unkind strangers, could have played the Martyr quite as well as any of the hysterical, surly, palavering Madelines or Magdalenes; but she had far too much sense for that. Her determined courage, and cheerfulness, and patience outshone the Martyr's tarnished aureole. It is delightful to read about her; it is cheering to feel that in many a decent home she may still be found, and always will be found, so long as mothers bring up their girls in the ways they should go, and put no worse books than Miss Doudney's in their way. E. PURCELL.

#### SOME CLASSICAL BOOKS.

*Thirteen Satires of Juvenal translated into English.* By H. A. Strong and A. Leeper. (Macmillan.) This is a welcome addition to the number of scholarly and faithful translations of classical poets into English prose. Whatever may be said as to the comparative advantages of prose and verse as the medium of reproduction of a poet's work in another language, there is no doubt that it is well that the English reader should have the opportunity of knowing exactly what the Greek and Latin poets said, apart from the licences inseparable

from all renderings which attempt to represent the form as well as the substance. In the case of Juvenal, the task of translation is not a difficult one, thanks to the very full help given by Prof. Mayor's admirable edition; and Prof. Strong has shown his competence for more taxing work in the prose versions which he has already published. He and his colleague, wiser in this than the late Mr. Maclean, have recognised Prof. Mayor's "almost instinctive perception of the shade of meaning which the satirist means to convey;" and we have noticed no instance in which they materially depart from his interpretation. The result is a version which is well worthy to stand by the side of such masterpieces of faithful rendering as Munro's *Lucretius*, Lang's *Theocritus*, and Butcher and Lang's *Odyssey*. It is unfortunate that, dating as they do from the University of Melbourne, the translators do not seem to have been acquainted with Prof. Mayor's school edition of *Satires* x.-xvi., which supplies the critical commentary that they desiderate. Occasionally there is a jarring touch, as in the rendering of *lacernata amica* by "a Bloomer mistress"—a phrase, one may hope, which is not destined to become classical or permanent. And if the translation appeals, as we may suppose it does, to English readers, a few explanatory notes would have been a welcome addition. The point of "a bare-footed Fabius" or "Jove's fellow-burgers" will be missed by many who, if they could have used Mayor's notes, would not have needed the translation. But the rendering is both close and vigorous; and it would be easy to quote many happy turns from this excellent piece of work.

*Tacitus*. By A. J. Church and W. J. Brodribb. (Macmillan.) This latest addition to the series of "Classical Writers" edited by Mr. J. R. Green is a disappointing book. A very meagre summary of the few facts known as to the life of the author, and a chapter of about ten pages on Tacitus as a historian, serve to introduce and to conclude a bald analysis of the various works of the author, which is entirely devoid of anything like helpful or suggestive criticism. If the object of this series is to bring into prominence "the personality of the men themselves, and the circumstances under which they wrote," the volume on Tacitus must be pronounced to have altogether failed in attaining it. It is not fair to expect from everyone either the independent original research of Prof. Nettleship's monograph on *Virgil*, the fresh vigour of Prof. Mahaffy's *Euripides*, or the finished criticism of Dr. Campbell's *Sophocles*. But, if the series is to be of any real value to students, the volumes included in it must contain more than a mere abstract, such as everyone is competent to make for himself; and we find very little more than this in Messrs. Church and Brodribb's *Tacitus*. The writers have deserved well of their author by their scholarly, though by no means faultless, translation of his works; but they have added little or nothing to their services by the present publication.

*The Nicomachean Ethics of Aristotle*. Books I.-IV. and Book X., Chaps. VI.-IX. With Notes. By E. L. Hawkins. (Oxford: Thornton.) This handsomely printed book is intended specially for the Oxford Pass School, and the editor expressly says, "These notes are written for Passmen from a Pass point of view." He observes the limitations which he has imposed upon himself so strictly that the only note on one whole chapter is "Ch. 6. is not read in the Oxford Final Pass School." In many respects the book seems well adapted to its end. The notes are to the point; obscure passages are clearly explained; and the occasional illustrations are well chosen. We have tested the work in many places, and have found

that in most of them the explanations and translations are correct. Indeed, the only considerable error of interpretation that we have noticed is in iii. 1, where "mixed actions" are classified as a third species of "involuntary actions"—a classification which was certainly not intended by Aristotle, and which the editor, in a subsequent note, seems himself to doubt. He is, perhaps, hardly alive to the true meaning of *ἐλκασσι* δὲ μᾶλλον ἐκρούσις, for in x. 9, 20, he translates *ἐλκασσι* "resemble," when it really means "seem to be." Some other misconceptions may be pointed out here and there. In i. 7, 10, and 13, for instance, he gives the meaning of "take into consideration" to both *ἀνέθεσι* and *θερόν*; but the first means rather "ascertain" or "settle," and the second, as he translates it himself in i. 10, 2, "adopt." In i. 7, 17, *διαφθεῖναι τὰ καλῶς ἔχοντα τῇ περιγραφῇ* cannot mean "fit in what suits the sketch," and in the same chapter *ὁρθή* is a right angle, and not a straight line. In iii. 3, 3, the rendering "no one deliberates about . . . the diagonal and the side of a square, because they are incommensurable" mistakes the meaning of *ἔτι*, "no one deliberates about the fact of their being so." In spite of some errors of this kind, which seem few in number, the general accuracy of the book deserves recognition. But it strikes us as being, perhaps, inadequate to the wants it is meant to satisfy in not explaining, except in about half a page, the general argument of the *Ethics*, and in not dwelling at some length on those main points of the theory which are too large to be disposed of in a short foot-note. A certain amount of introductory matter to the whole volume and to the various parts is clearly wanted, and the addition of it would render the book a very useful help to the Oxford Passman.

*The Republic of Plato*. Books I. and II. By G. A. Wells. (Bell and Sons.) Mr. Wells seems to lack the sense of proportion which is not the least among an editor's qualities. To a school edition of two books of the *Republic* he has prefixed not only thirty-four pages of miscellaneous remarks on the subjects therein included, and on others, but also an analysis in seventy pages of the whole *Republic*. There is no intimation that this book is the first instalment of a complete edition; but, unless it is so, such an amount of introductory matter is surely excessive. The same fault must be found with his notes, which strike us not seldom as being discursive and lengthy. The Introduction is not badly put together, and the notes are by no means foolish or incorrect, so far as we have noticed; but, if both had been retrenched by one-half, the book would have been all the better for it. When, for instance, Socrates incidentally remarks that he has no money, there is no need to tell the story about Thales from the *Politics*. Mr. Wells is, in fact, too much bent on bringing in anything and everything that he knows. In spite of occasional errors, such as a reference to "three *τρίκοιλα*" (p. 6), or the rendering of *τὶ ἀξίως παθεῖν* by "how ought you to be treated" (p. 146), the scholarship of the book seems fairly accurate, and the grammatical notes are carefully done. Indeed, Mr. Wells appears to have taken pains throughout, and by no means without success, though we venture to recommend the additional labour of liberal omission. We do not doubt that the book may be useful.

*The Catiline and Jugurtha of Sallust*. Translated into English by A. W. Pollard. (Macmillan.) Mr. Pollard's crib to Sallust appears to offer in sufficient amount all that a crib is bound to offer. We have tested both parts of it in several places, and found it generally accurate. But there are a certain number of notes given into the bargain, and these seem to us inadequate on the side on which we tried

them—namely, the explanation of usages, technical terms, and so forth. Thus the military titles of M. Petreius in c. 59 of the *Catilina* want some comment; and c. 86 of the *Bellum Jugurthinum* has no notes, not even on that condensed passage in which Sallust describes Marius' innovations in the matter of recruiting. Mr. Pollard does not notice the possible view that *per saturam* in *Bell. Jug.* 29 means that the acceptance of the King's terms was put to the council in the lump, not clause by clause. He rightly follows Dietsch in being suspicious of the ascription (*Cat.*, c. 51) of punishment by scourging at Rome to Greek example, and is willing to omit *Græciæ morem imitati*; there is, perhaps, something to be said in favour of Döderlein's proposal (in *Philologus*, 9) to move the offending words into the next sentence. Mr. Pollard's Introduction to the *Catilina* mixes up Autronius with Antonius in some extraordinary way; also G. Antonius with M. Antonius.

*The Fourth Book of the Meditations of Marcus Aurelius Antoninus*. By Hastings Crossley. (Macmillan.) Many writings of late years have either shown or helped to awaken a fresh interest in the Emperor M. Aurelius. The novels of Mr. William Black and the lectures of M. Renan have little in common, but they have both done something to make the greatness and the morality of the Emperor familiar to people who are not professed students of philosophy. The present edition of *The Fourth Book of the Meditations* will do something to gratify, but more to whet, curiosity about the author, and the editing itself is such as to make us regret the postponement or abandonment of that entire edition on which Prof. Crossley has been working. The present instalment consists of a revised text, a translation, and a commentary; but there has been no fresh collation of MSS.

*Aristophanis Plutus*. Rec. Adolphus Velsen. (Leipzig: Teubner.) This edition aims at little more than giving the variants of the four principal MSS., and a very few conjectures by the editor and former critics. Hence the *adnotatio critica* is the scantiest possible; and the various readings occupy half the page, mostly with perfectly trivial or obvious or impossible variations. It is high time that editors should learn to rate this sort of collation at its true value. To a special student of the play who desires to edit it these minutiae may be important, as he can discover from them the comparative value of the MSS., and what kind of mistake each several scribe was likely to make. In the case of Aristophanes the superior value of the *Ravennas* is so long acknowledged that part of the problem is already settled. There is a good copy at the Ambrosian Library in Milan, which might help us where the *Ravennas* itself is effaced or illegible, but this Velsen does not include in his recension. He gives us not a word more than the bare description of the four MSS.; here and there he introduces a conjecture in his critical notes with a modest *nescio an*. His most important suggestions—and they are not very important—are on vers. 540-46, 876, 1069 *et seqq.*, 1189. In the first case he suspects a fusion of the two editions of the play. In the third he has recourse to the favourite receipt of transposition. His *ἀνδράγατος* for *ἀνδράγατος* in 1189 is good. But the impression left by the book is a feeling of regret that so careful and conscientious a worker should not have thrown more real light on this interesting play.

HAVING received but a few weeks ago a new edition of Conington's prose translation of *Virgil*, we must confess that we were hardly disposed to regard the field as open to a new competitor. Mr. J. W. Mackail, however, in a privately printed version of the first book of



the *Aeneid*, has conquered our prejudice. Styles of translation rapidly change in favour; and that adopted by Mr. Mackail may be regarded as, in some sort, the natural development of Conington's own. A keen perception of the niceties of the original is combined with command of literary English and bold simplicity. Such translation is something more than a *tour de force*. Of its success, our readers may judge from the description of the storm:—

"As the cry leaves his lips, a gust of the shrill north strikes full on the sail and raises the billows to the sky. The oars are snapped; the prow swings away and gives her side to the waves; down in a heap comes a broken mountain of water. These hang on the wave's ridge; to these the yawning billow shows ground amid the surge, where the sea churns with sand. Three ships the south wind catches and hurls on hidden rocks, rocks amid the waves which Italians call the Altars, an ugly reef banking the sea. Three the east forces from the deep into shallows and quicksands, a piteous sight, dashes on shoals and girdles with a sandbank. One, wherein loyal Orontes and his Lycians rode, before their lord's eyes a vast sea descending strikes astern. The helmsman is dashed away and rolled forward headlong; her as she lies the billow sends spinning thrice round with it, and engulfs her in its swift whirl. Scattered swimmers appear in the vast eddy, armour of men, timbers and Trojan treasure through the water. Ere now the stout ship of Ilioneus, ere now of brave Achates, and she wherein Abas rode, and she wherein aged Aletes, have yielded to the storm; through the shaken fastenings of their sides all draw in the deadly water, and their opening seams give way."

#### NOTES AND NEWS.

CAPT. R. BURTON'S long-promised book on "The Sword," or, at least, the first instalment of it, may be expected before the close of the year. It will be published by Messrs. Chatto and Windus, and will be handsomely illustrated.

WE hear that a prose extravaganza, the work of a new writer, will be published immediately by Messrs. Smith, Elder and Co. It is entitled *Vice Versa*; and its appearance is awaited with some interest.

A PEOPLE'S EDITION of Garibaldi's novel *The Rule of the Monk*; or, Rome in the Nineteenth Century (which passed through several editions when published in two library volumes some years since) will be issued by Messrs. Cassell, Petter, Galpin and Co. in a few days at sixpence.

PROF. MONIER WILLIAMS will contribute an article on "Muhammad and his Teaching" to the July number of the *Nineteenth Century*.

PROF. HIRAM CORSON, of the Cornell University, has come across the Atlantic on purpose to read his paper before the Browning Society on Friday next. His subject is, "Browning's Method of revealing the Soul to itself by means of a Startling Experience."

THE most important results of the Oxford University Commission, so far as the Commission will have any important results, are now appearing. The election of several married tutorial fellows is already announced, and the speedy election of several more will follow.

WE are glad to see that M. D. Bikelas, of Athens, has resumed his enterprise of translating Shakspeare into Modern Greek. Three plays—"Romeo and Juliet," "Othello," and "King Lear"—appeared in 1876, and were duly announced in the ACADEMY at the time. He has now issued "Macbeth" and "Hamlet," and we hope that more are to follow. To English readers, M. Bikelas is best known by his *Loukia Laras*—an episode, half historical, half fictitious, of the war of independence in Chios—of which a translation by M. J. Gennadius was published by Messrs. Macmillan last year.

UNDER the title of "Histories for Children," Messrs. W. Swan Sonnenschein and Co. are issuing a series of short histories by different authors, adapted to the use of very young readers. The volumes are designed principally for educational purposes, but, being largely illustrated and prettily bound, they will serve equally well for presentation books. Their uniform price is one shilling; and the volumes to be published next week are the Histories of France, Greece, and Rome, to be followed shortly by those for Sweden, Germany, and the United States.

*Holidays in Holland*, to which Mr. Thomas Purnell contributes an introductory chapter, and another on North Holland and the Dead Cities of the Zuyder Zee, will be published on July 1, as No. 2 of "Holiday Handbooks," now being issued at one penny.

THE New Shakspeare Society has, on Dr. P. Bayne's recommendation, resolved to give five of its nine nights next session to the discussion of the textual difficulties of five of Shakspeare's plays. The other meetings will be for more general subjects; and the first of the session, on October 13, will be given to Dr. Bayne's address on "The Supremacy of Shakspeare," and will be open to the public.

MESSRS. SOTHEY will begin on Friday, June 30, the sale of the first portion of the Beckford Library, which will last for twelve days, ending on Thursday, July 13. Mr. Beckford was a collector of the modern French type. His library is specially rich in books that belonged to famous libraries, bearing the devices of French Kings, or of Popes and Cardinals, and gorgeously bound. There are also many rare books relating to America, for which there is a special demand just now. The collection of Aldines and Elzevirs is very complete, and the copies are in fine condition. But the great prize of this first portion of the sale will be the three volumes of Van Dyck portraits, containing no less than twenty-two of his extremely rare etchings, in several states. Among them is a first state of the Vander Wauwer, an impression of which was bought by Baron Edmund de Rothschild at the Bale sale last year for £450. This is said to be a yet finer impression than that, and has been touched upon in bistre by the painter himself for the guidance of the engraver.

WE are glad to hear that Mr. Arthur Napier, whose dissertation for the degree of doctor in the University of Berlin we noticed only last week, has been appointed "extraordinary professor" at Göttingen. This is said to be the only instance of an Englishman having attained such a position in Germany.

FROM an official return it appears that the total number of works licensed to be printed in Japan during the past year was 4,910, as against 3,792 in 1880. School books take the lead with 704; then poetry, 556; political, 545; drawing and writing, 339; history, 276; medicine, 267; law, 255; *belles-lettres*, 193; geography, 164; commerce, 113; mathematics, 107; ethics, 93. Unless included under this last heading, theology and religion would seem to be entirely unrepresented. One hundred and forty-nine newspapers were born during the year, but only thirty-four survived. Among the translations were Mill's *Three Essays on Religion*, Buckle's *History of Civilisation*, Lord Chesterfield's *Letters*, Roscoe's *Chemistry*, Smiles's *Character*, Leone Levi's *International Commercial Law*, and Falgrave's *Chairman's Handbook*.

WE hear from Rome of two recent applications of the Pacea law in the case of historic libraries. Both Prince Barberini and Prince Massimo, having failed to find purchasers in Italy, were negotiating abroad for the sale of their libraries, when the Government intervened and, in accord-

ance with the provisions of the law referred to, laid an embargo upon their export.

THE Bibliothèque royale at Brussels will shortly be illuminated by the electric light.

THE Prussian Government, always liberal in granting historians access to its archives, has now permitted the publication of the most authentic materials for a very modern chapter of history. This is a volume, edited by von Poschinger and published by Hirzel, of Leipzig, containing the confidential correspondence between Prince Bismarck and Count Manteuffel during the years 1851 to 1854, when the former was the Prussian representative at the German Diet at Frankfurt, and the latter Minister of Foreign Affairs at Berlin. A second volume will carry the correspondence down to 1859.

THE *Gegenwart*, of Berlin, gives expression to a somewhat novel complaint against the German universities. They are overcrowded. During the season of financial speculation that followed the French War, the attendance seriously fell off. But now students are coming in larger numbers than ever, with the result, it is said, of injuring productive industries and depreciating the standard of examinations. It is the wrong class of students who come, hoping to find an easy entrance into the professions or public service.

SIG. BARBERA, of Florence, will shortly issue the first volume of Giuseppe Guerzoni's *Life of Garibaldi*, which has been in preparation since the last days of 1879. The second and concluding volume will follow within a few weeks.

DR. A. BRANDL, of Vienna, has recently contributed to the *Goethe-Jahrbuch* an account of the reception of Goethe's earlier writings in England which goes far to supply a yet unwritten chapter of English literature in the eighteenth century—viz., the beginnings of German influences. Dr. Brandl has ransacked the periodical and minor literature of the time with very great industry and success. His first section deals with the English career of *Werther*, from the first tentative translation, in 1779, to the furore period, 1785-90—a record of the uncritical enthusiasm of obscure people, which has a still greater value for the social than for the literary history of the time. The section on Goethe's Dramas traces in the same way the fortunes of *Clavigo* and *Stella*. With the third section, on the Ballads, we approach more distinguished ground; and Dr. Brandl criticises with great nicety the versions of the *Erl-könig* by Lewis and Scott, and illustrates very pointedly, from Scott's deviations from his original, his defective feeling for the charm of naïvely indefinite expression. After dwelling on the "Reaction" which was typified by the *Anti-Jacobin*, he discusses in the fifth section the influence of Goethe in his quality of Romantic poet upon Scott, and especially traces the signs of Scott's familiarity with *Götz* in the *Lay* and *Marmion*. Dr. Brandl, who is still at work upon this period, intends, we believe, to follow up his penetrating and suggestive study with a work on a subject which no Englishman has yet had the courage to attack thoroughly—the relation of Coleridge to German *Aesthetik*.

A COLLECTION of the works of M. August Trefort, the Hungarian Minister of Public Instruction, is now being published at Budapest by the Hungarian Academy, under the title of *Emlékbeszéd és tanulmányok*. M. Trefort belongs to the Liberal party; and his essays show a keen appreciation of the writings of both English and French publicists.

HERR KARL FAULMANN has just published (Vienna: Hartleben) an elaborate History of printing from Gutenberg to the present day, with special reference to technical improvements. The work is illustrated with fourteen plates and more than 300 wood-cuts.

## AMERICAN JOTTINGS.

A POSTHUMOUS volume of poems by Longfellow is announced for immediate publication, entitled *In the Harbour*. It will contain all the poems published since "Ultima Thule" appeared, with some that have never been printed.

EMERSON'S literary executor, Mr. J. Eliot Cabot, announces that he has not yet decided what use he will make of his unpublished papers, among which are included his university lectures at Harvard. Meanwhile, Mr. Cabot will be glad to receive any letters of Emerson, whether with or without permission to publish them.

GEN. MEREDITH READ, formerly American Minister at Athens, is engaged upon a book describing (partly from unpublished materials) the life of the men of letters of the eighteenth century on the Lake of Geneva. The work will be published in two volumes, with numerous illustrations.

THE fifth annual Convention of American Librarians was held in College Hall, Cincinnati, from May 24 to May 27. This was the first meeting of the Convention in the West, where libraries are by no means less numerous, though perhaps less highly organised, than in the Eastern States. In the West, public libraries are generally under the charge of the School Boards, which is said to lead to political jobbery. We learn from the *Nation* that,

"as a result of a little enquiry among the librarians present, it appeared that with nearly everyone politics had led to his appointment, or had nearly led to his dismissal, or was likely to lead to it, or had given him an incompetent board."

A valuable paper on classification (upon which matter some remarks of the *Saturday Review* seem to have caused considerable soreness in America) was read by Mr. Larned, of Buffalo. But the most important subject treated was the connexion between libraries and schools. Mr. Green, of Worcester, Massachusetts, explained how his library was used not only to continue the literary life of the scholars after graduation and to afford assistance to the teachers, but also to form part of the curriculum, being visited by the pupils during school hours as a regular portion of their studies in certain subjects.

FERDINAND FREILIGRATH, the German poet of democracy, left behind a choice library, numbering nearly 5,000 volumes, which was purchased *en bloc* by Mr. J. M. Sears, of Boston. Of this interesting collection a Catalogue has been compiled by the well-known American bibliographer, Mr. J. L. Whitney (Cambridge: Wilson). Its chief strength lies in the works of German and English authors (especially the poets) of the eighteenth and nineteenth centuries. Of Goethe and Schiller there are no less than 127 different editions; and there are also many rarities of Milton, Byron, and Shelley, besides carefully preserved presentation copies from various sources.

MR. KRISTOFER JANSON, the Norse poet, novelist, and preacher, who has settled at Minneapolis in Minnesota, is said to be engaged on a series of novels illustrating the life and surroundings of his Norwegian fellow-countrymen in America. The first of these will be published in the course of the present summer at Copenhagen.

THE Concord School of Philosophy will open this summer, as usual, from July 17 to August 13. The list of lecturers includes the names of Mr. Harris, Mr. Alcott, Mr. Sanborn, President Porter of Yale, and President Seelye of Amherst, as well as several women.

THE *Century* will shortly commence the publication of a series of papers by Mr. Edward

Eggleston, entitled "A History of Life in the Thirteen Colonies." These papers cover the period from the settlement of Jamestown to the French and Indian war; but they are intended to be only introductory to a general history of society in the United States down to the present time.

## FRENCH JOTTINGS.

M. RENAN, having completed an elaborate index to the seven volumes of his *Histoire des Origines du Christianisme*, has now begun to work upon a new undertaking—a History of Israel before the birth of Jesus. It is hardly necessary to state that his *Marc-Aurèle*, the last of the former series, was promptly placed in the Index.

THE election to the Académie française last week of Mgr. Perraud, the Liberal Bishop of Autun, has called attention to the fact that he is the fifth of a brilliant set of contemporaries at the Ecole normale who have attained this distinction. The others are MM. Prévost Paradol, Caro, Mézières, and Taine. Four of his class fellows are professors at either the Sorbonne or the Collège de France; six have seats in the Chamber or the Senate; and the list further includes the following prominent journalists:—MM. About, Francisque Sarcey, J.-J. Weiss, Edouard Hervé, D. Ordinaire, Villetard, Maxime Gaucher, and Eugène Yung.

THE sixth volume of the *Discours et Plaidoyers politiques* of M. Gambetta, edited by M. Joseph Reinach, will be published next week (Paris: Charpentier). It covers the period from July 1876 to December 1877, and includes a great number of speeches and reports connected with the Budget Committee, of which M. Gambetta was then president.

NEXT year the Institute will, for the first time, award the prizes founded by Thiers and by the widow of Jules Janin. Each is of the value of 3,000 frs. (£120), and is to be awarded triennially, the former for an historical work, the latter for a translation from the Latin.

THE monument on the tomb of Michelet at Père Lachaise will be formally inaugurated on July 14 with a discourse by M. Jules Ferry, Minister of Public Instruction. On the same day Michelet's widow proposes to publish a cheap selection from his works, entitled *Les grands Jours de la Révolution*.

ANOTHER evidence of Michelet's popularity at the present day may be inferred from a contract just signed by a printer at Paris for an edition of 10,000 copies of his *Histoire de France* and his *Histoire de la Révolution française*, with illustrations by Vierge, at the price of 196 frs. per volume. This is said by *Le Livre* to be without precedent.

M. JULES FERRY has ordered that busts of the following, by eminent sculptors, shall be placed in the vestibule of the Institute:—Thiers, Michelet, Littré, Jules Janin, de Sacy, Leverrier, L. Cogniet, Baron Taylor, Deville, and Auber.

INSCRIBED tablets are to be placed in Paris on the houses where Voltaire, Benjamin Constant, and Alfred de Musset died, where M<sup>me</sup>. de Sévigné lived, and on the house occupying the site of that in which Jean de Meung wrote the *Roman de la Rose*.

M. DE FREYCINET, Minister for Foreign Affairs, has decided to permit the publication of certain papers in the archives of his department. The first to appear will be a series of six volumes, containing the instructions given by the King of France to his foreign agents from the Treaty of Westphalia to the outbreak of the Revolution. They refer to England, Prussia, Russia, Poland,

Austria, and the Holy See. The work will be edited, with notes, by MM. Baschet, Lavisse, Rambaud, Sorel, and Hanotaux.

AN historic document, long believed to have been lost, has just been discovered in the château de Chantereine (Sarthe) in an old clothes press. It consists of a MS. history of some of the kings of France, with frequent marginal notes written by the Dauphin when a prisoner in the Temple. The history of the document is curious. It was given to the family of Chantereine by the duchesse d'Angoulême, stolen from them in a robbery, returned years after as the result of a death-bed confession, and then secreted by the late head of the family so that its very existence was almost forgotten. It has now been placed in the museum at Mans.

THE Société de l'Histoire de Paris has decided to issue, among its first publications, the *Polyp-tique d'Irminion*, edited, with geographical notes and an index of names, by M. Longnon.

THE last number of *Romania* contains a paper by M. Paul Meyer upon the verse chronicle of William Marshal which he was fortunate enough to discover in England last year. We shall say something more about this in our next number. M. Meyer will contribute another paper on the subject to the forthcoming *Annuaire-Bulletin* of the Société de l'Histoire de France, discussing specially that portion of the chronicle which treats of the relations between Richard Cœur de Lion and Philip Augustus.

## ACKNOWLEDGMENTS.

WE have the following on our table:—*The Parallel New Testament* (Cambridge: University Press); *Hudson's Critical Greek and English Concordance of the New Testament*, revised by Dr. Ezra Abbot (Bagster); *Should the Revised New Testament be Authorised?* by Sir Edmund Beckett (Murray); *Moses and Geology*; or, the Harmony of the Bible with Science, by Dr. Samuel Kinns, with 110 Illustrations (Cassell, Petter, Galpin and Co.); *The Perfect Way*; or, the Finding of Christ (Field and Tuer); *The Day-Dawn of the Past: Six Lectures on Science and Revelation as seen in Creation*, by An Old Etonian (Elliot Stock); *An Argument for the Divinity of Jesus Christ*, translated from "Le Christianisme et les Temps présents" of the abbé Em. Bougaud, by C. L. Currie (Murray); *Study of the Church Catechism*, adapted for use as a class-book, by C. Sherwill Dawe (Rivingtons); *Chapters from the Autobiography of an Independent Minister* (Williams and Norgate); *Preaching: What to Preach and How to Preach*, by the Rev. J. Edward Vaux (G. J. Palmer); *Sowing and Sewing: a Sexagesima Story*, by Charlotte M. Yonge (Walter Smith); *Sacred Similes: being Notes for Teachers of Bible Classes*, by E. P. Vizard (Sunday School Association); *Stories from the Life of Moses*, by Richard Bartram, and *Short Sermons to Children*, by Three Cousins (same publishers); *Hereafter*, by A. F. Heaton (Provost); *Infant Baptism*, Demonstrated to be Reasonable, Historical, and Scriptural, by James Malcolm (Houlston); *The Anniversary Text-Book: a Manual of Scripture Verse and Sacred Song* (Griffith and Farran); *Theotokos: the Example for Woman*, by M. A. Meredith (Kegan Paul, Trench and Co.); *Lectures and Discourses*, by the Right Rev. J. L. Spalding (New York: Catholic Publication Society); *The English Revisers' Greek Text*, shown to be Unauthorised except by Egyptian Copies discarded by Greeks, and to be Opposed to the Historic Text of all Ages and Churches, by G. W. Samson (Cambridge, U.S.: King; London: Trübner); &c., &c.



## A TRANSLATION.

RITOURNELLE.

(From the French of François Coppée.)

WITH a fitting welcome sweet June to greet  
 Over meadows flooded with summer light,  
 We'll chase winged things with swift-falling feet,  
 I, verse,—thou, butterflies' glittering flight.  
 And we'll seek for the tempting paths that turn  
 By rushes and reeds 'neath the willows gray,  
 To listen to all singing things and learn,  
 I, cadence,—and thou, the birds' glad some lay.  
 Where the whispering waves of the river wind  
 Amid banks half-hidden in leafy gloom,  
 We will gather all fragrant things, and find  
 I, song,—and thou, clusters of woodland bloom.  
 And serving our fancy, love graciously  
 To that summer's day shall add heightened glow,  
 I, poet,—thou, poetry's self shall be,  
 Thou, fairer, and I shall more loving, grow !

I. O. L.

## OBITUARY.

REINHOLD PAULI.

THE news of the sudden death of Prof. Reinhold Pauli, of Göttingen, comes with a painful shock to his many English friends. In this country he was known to most people by his excellent works on English history, by his continuation of Lappenberg, his *Geschichte von England seit den Friedensschlüssen von 1814 und 1815*, his *Bilder aus Alt-England*, his *Life of Alfred the Great*, and his monograph on Simon de Montfort. To him also we owe an edition of Gower's *Confessio Amantis*. In his own country he will be remembered not only as a writer and editor, but also as a great teacher, who knew how to inspire his pupils with his own energy and enthusiasm for the studies which he pursued.

The time which, when a young man, he passed in England as private secretary to Chevalier Bunsen may be said to have made him more than half an Englishman. Our language he spoke and wrote with unusual fluency. But this was not all. He closely studied our ways; and his quick sympathy helped him to that understanding of English character which a foreigner seldom acquires, and which was of peculiar advantage to him in dealing with our history.

Such a nature as his quickly makes friends, and rarely loses them. His social qualities rendered him a general favourite. His varied knowledge and ready wit made him an excellent companion. His good humour and high spirits were contagious. The sudden extinction of this bright and genial, as well as useful, life calls for more than an ordinary expression of sorrow.

E. MAUNDE THOMPSON.

THERE died recently in Livonia a man almost unknown in Western Europe who, nevertheless, had exercised immense influence over a great part of Russia. This was Jacobson, editor of the *Sakkala*, a newspaper written in Esthonian, which he had founded to propagate his dream of a national Finn kingdom, under the protection of the Czar, extending from the White Sea to Moscow, and eastward to the Ural Mountains. The Russian Government is said to have allowed him every liberty, as the effect of his teaching was to diminish the influence of the German element in Livonia. Jacobson's funeral was celebrated with great popular enthusiasm.

## THE ORIGIN OF THE INDIAN ALPHABETS.

MANY readers of the ACADEMY will, no doubt, be glad to hear of a most important discovery, due to Prof. A. H. Sayce, by which new and complete light will be thrown on the difficult question of the origin of the Indian alphabets.

To show the importance of this discovery it is necessary to state, briefly, how the question stands at present.

The numerous alphabets that have been used, or are now in use, in India can all be traced back to two, which may be termed the North and South Açoka alphabets. The first, of undoubted Phœnician origin, has disappeared, without leaving any successors or developments. To the second can be traced all the alphabets now in use in India, and some in use in other parts of the East. The origin of this alphabet has never been clearly settled, though several hypotheses have been put forward. It is impossible to trace these alphabets farther back than about 250 B.C., or to put their introduction into India earlier than about 300 B.C. A third distinct alphabet was early used by the Tamil people in South India in the early centuries A.D. This has almost disappeared, and, except, perhaps, in Malabar, has left no traces in India proper. For reasons that it would be tedious to give here, though this third alphabet has the same method of marking the vowels in the middle of words as the other two alphabets, which, in some ways, recalls the Semitic way of effecting the same object, it is impossible to trace its origin to either of the other alphabets, or vice versa. It is, however, impossible to doubt that all three are from the same original source, though derived, probably, at different periods.

That we can read these alphabets is due to most illustrious names—the second was deciphered by Prinsep; the first by Edwin Norris; and the third by F. W. Ellis. Mr. Edward Thomas has chiefly created the history of the first, and has shown what may probably be done in the future. But many differences of opinion have arisen.

The discovery of Prof. Sayce has now put the key-stone to the arch that has been so long waiting its completion. It is as follows:—As many will know, there are some Babylonian contract tablets in the British Museum; one of these has a docket by one of the contracting parties in a hitherto unknown character. This person is called Urmanû (Prof. Sayce informs me) in the cuneiform part of the document. This had, no doubt, been seen by others, but to Prof. Sayce is due the suggestion that it might be an Aramaic character subsequently imported into India. With this discovery, he most kindly sent me a specimen in March last; which, directly I examined it, disclosed a character closely resembling the South Açoka alphabet, with vowels marked as was done in the Indian alphabets. Here at last, then, was the long-wished-for original of these Indian alphabets that had puzzled Orientalists for so many years! I could at once, besides the vowel signs, identify several letters, k, m, r, s, &c., but the language does not in any way seem to be Sanskrit or Indian. At the end is what Prof. Sayce identified as a signature, and this appears to me to be Urmanû, which the cuneiform part shows is the writer's name. The document is dated in the reign of Artaxerxes II. (?). Thus it is earlier than any Indian inscription, but, as the language is not Indian, it cannot, anyhow, be of Indian origin. Everything points to a foreign origin for the Indian alphabets, and it therefore clearly follows that Prof. Sayce has discovered the source.

This brilliant discovery of our leading Orientalist will, I have no doubt, give as much pleasure to others as it did to me. I must apologise for the delay in communicating it to the ACADEMY. Though I received it in March, I have been prevented by circumstances out of my power, including long-continued illness and a change of residence, from communicating it earlier.

Prof. Sayce tells me that Mr. Pinches has promised a facsimile of the whole document in

the *Proceedings* of the Society of Biblical Archaeology.

As questions of palaeography now appear to be attracting attention, I would point out that the physiological side remains to be considered. This new branch of science has been founded by Prof. C. Vogt (*La Revue scientifique*, 26 Juin 1880) in an article "L'écriture considérée au point de vue physiologique," though Dr. Gaetan Delaunay (somewhat later in the same periodical) has questioned part of Prof. Vogt's conclusions.

A. BURNELL.

PS.—Prof. Sayce has just found in the British Museum some other tablets of an earlier date—viz., before 610 B.C.—inscribed in a similar character. But these seem to be earlier forms, in which the system of marking the vowels was not fully developed, or, at least, is not so evident as in the other tablet.

## ARABIC JOURNALISM.

A NEW Arabic monthly, or rather an Arabic monthly with a new name, was issued in London during the last month, called *al-Itihâdu-l-'Arabiyyu*, or "The Arabian Union." Judging from the address on the title-page, the editor is no other than the Syrian Catholic ecclesiastic, the Rev. J. L. Sâbunji, who formerly edited the now defunct *an-Nûhlâh* and the *al-Khildâh*, of which papers a detailed account was given in the ACADEMY of March 19, 1881. The last-named publication, "with a capital of £10,000," was to have been "printed for ten years at the expense of a friend of the Arab people." Its main object was to vilify the Ottomans and their Khalifah, and to stir up rebellion among the subjects of the Sultan. Its successor, "The Arabian Union," which scrupulously eschews any reflections on the Turks or their Sultan, is obviously written in support of the so-called "National Party" in Egypt, albeit the writer emphatically declares that it is "simply an *exposé* of his own personal sentiments;" that "he prints it at his own expense under the nose of the British Government;" and, further, that "he would not sully his honour by taking a bribe, or say that black was white, no not for the wealth of the whole world." A wood-cut representing the al-Ka'abah at Makkah forms the frontispiece; and three of the five illustrations in the paper, including that of his Excellency the Sayyid Ahmad 'Arâby Pasha, are portraits of the principal instigators of the Egyptian mutiny. Among the outsiders specially marked out for reprobation are the ex-Anglo-Indian officials now employed in Egypt, "who judge that the Egyptians should be treated, like the Indians, with rigour and tyranny." But all indiscriminately who have ventured to call in question the doings of the "National Party" come in for a large share of abuse. Neither is the British Ministry spared for having listened to the perverse counsels of light-witted politicians, whereby they brought disgrace upon the English nation in Afghanistan, Natal, Zulu-land, and among the Boers:—

"Had these men been the experienced politicians they profess to be, they would have followed the example of the noble-minded Sir William Gregory and his party, by counselling their people to assist the Egyptians, thereby making them strong defenders of their road to India."

The foregoing extracts sufficiently disclose the purport of "The Arabian Union." What English readers, however, will be astonished to hear is the alleged perfect accord existing between 'Arâby Pasha and the Khedive:—

"It is stated by some that H.H. the Khedive hates H.E. 'Arâby Pasha, and is disgusted with his present Ministers. . . . On the contrary, H.H. the Khedive urged the Bey to accept the title of

'Pasha.' . . . Those who make such statements display their lamentable ignorance, for H.H. the Khedive (may God defend him!) knows full well that the Egyptian army are his staunch supporters, the heroes upon whom he may implicitly rely, and that the National Party, consisting of the Notables, are loyal in their affection for him, are striving for the welfare of their country, and doing their utmost to strengthen the cause of their Amir and father, who is well aware that any protection afforded him by foreigners does not, and cannot, differ from the protection afforded by France to the Bey of Tunis. . . . We, on our part, are persuaded that H.H. has acted up to his dignity, has fathomed the depth of the foreigners, has joined himself heart and soul to his people, has made himself the corner-stone of that building, has placed himself in the van of the free National Party, and is prepared to support it."

It is superfluous to remark that this roseate, and perchance gilded, description of the harmony existing between the Khedive and the Egyptian rebels gives the lie direct to the statements of all foreign correspondents at Cairo and Alexandria, and stultifies the official utterances of the English and French Ministries on the subject. But "The Arabian Union" is evidently designed for Oriental readers, who are told where to apply for it; nevertheless, the printer's name is prudently, and withal illegally, withheld.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BARTSCH, K. Romantiker u. germanistische Studien in Heidelberg 1801-5. Heidelberg: Winter. 1 M. 20 Pf.  
 BIRKE, A. Die Entwicklung d. Naturerfolles bei den Griechen. 1. K. Leipzig & Fischer. 3 M.  
 BRAUN, J. W. Schiller u. Göthe im Urtheil ihrer Zeitgenossen. 1. Abth. Schiller. 3. Bd. 1801-5. Berlin: Luckhardt. 7 M. 50 Pf.  
 BUGON, S. Studien üb. die Entstehung der nordischen Götter- u. Helden sagen. 1. Reihe. 2. Hft. München: Kaiser. 4 M.  
 DAUDOT, E. Dérégulé. Paris: Plon. 3 fr. 50 c.  
 DEUTSCHBEIN, O. Shakespeare-Grammatik f. Deutsche od. Übersetzt üb. die grammat. Abweichungen, vom heut. Sprachgebrauch bei Shakespeare. Götting: Schulze. 1 M. 50 Pf.  
 FISCHER, L. v. Kunstdenkmale d. Mittelalters. Holzschnitten. 5. Lfg. Aachen: Cremer. 2 M. 80 Pf.  
 GRIMM, J. Kleinere Schriften. 6. Bd. Berlin: Dümmler. 9 M.  
 GUICHARD, E. La Grammaire de la Couleur. Paris: Cagnon. 120 fr.  
 HEINRO, J. L. Litteraturgeschichtliche Studien üb. Euklid. Leipzig: Teubner. 5 M. 60 Pf.  
 MÉMOIRES de Monsieur Claude. T. 7. Paris: Rouff. 3 fr. 50 c.  
 VILLEY, E. Le Rôle de l'Etat dans l'Ordre économique. Paris: Durand & Pedone-Lauriel. 8 fr.

#### THEOLOGY.

- L'HARDY, F. Le Baptême des Enfants jugé au point de vue des Déclarations et de l'Ecriture. Neuchâtel: Sandoz. 10 fr.  
 MARQUARDT, J. S. Cyrillus Hierosolymitanus baptis. chrismatis, eucharistiae mysterium interpres. Leipzig: Peter. 2 M.  
 MUELLER, F. Omar Agadath. 2. Bd. Pressburg. 1s. 6d.  
 ORRELL, G. v. Die alttestamentliche Weissagung v. der Vollendung d. Gottesreiches, in ihrer geschichtlichen Entwicklung dargestellt. Wien: Facsy. 9 M. 60 Pf.

#### HISTORY.

- BERNHOF, F. Staat u. Recht der römischen Königszeit im Verhältnis zu verwandten Rechten. Stuttgart: Enke. 8 M.  
 BOUTILLIER, E. de, et E. HEPP. Correspondance politique adressée au Magistrat de Strasbourg par ses Agents à Metz (1594-1683). Paris: Berger-Levrault.  
 DESTINON, J. v. Die Quellen d. Flavius Josephus. I. Die Quellen der Archäologie. Buch XII-XVII.—Jüd. Krieg. B. 1. Kiel: Lipsius & Fischer. 3 M.  
 KRONER, R. v. MARCHLAND, F. Grundriss der österreichischen Geschichte m. besond. Rücksicht auf Quellen u. Literaturkunde. Wien: Hölder. 14 M. 40 Pf.  
 MADY, J. N. Die Verfassung u. Verwaltung d. römischen Staates. 2. Bd. Leipzig: Teubner. 16 M.  
 MONTEIL, A. A. Histoire de l'Industrie française et des Gens de Mètiere. Paris: Barbois.  
 RATZEL, F. Anthropo-Geographie od. Grundzüge der Anwendung der Erdkunde auf die Geschichte. Stuttgart: Engelhorn. 10 M.  
 ROOSER, M. Christophe Plantin, Imprimeur Anversois. Antwerp: Kornicker. 18s.  
 WAGNEMANN, B. Die Sachsenkriege Kaiser Heinrichs IV. Celle: Schulze. 2 M.  
 WUSTENFELD, F. Die Geschichtschreiber der Araber u. ihre Werke. Göttingen: Dieterich. 12 M.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BARSADOLA, J. Fungi Tridentini novi, vel nondum delineati, descripti et iconibus illustrati. Fasc. 2. Berlin: Friedländer. 7 M.  
 DROHN, L. Das Krankenhaus u. die Kaserne der Zukunft. München: Lindauer. 15 M.  
 JAHN, H. Die Grundsätze der Thermochemie u. ihre Bedeutung f. die theoret. Chemie. Wien: Hölder. 4 M. 80 Pf.  
 KÖRNER, K. Die geologische Entwicklungsgeschichte der Südgötter. Wien: Hölder. 2 M. 72 Pf.  
 ZOPPETTI, V. Nozioni sulla Coltivazione delle Miniere. Milano: Hoepli. 25 fr.

#### PHILOLOGY.

- BOOK, the, of the Mainvo-i-Khard, and Old Fragment of the Bundeshesh, in Pahlavi. Ed. F. O. Andras. Kiel: Lipsius & Fischer. 20 M.  
 KUMMER, K. F. Erläuterung d. 6 altd. deutschen Mythen nach e. Handschrift d. 15. Jahrh. zum erstenmale hrsg. Wien: Hölder. 7 M. 20 Pf.  
 MINUCH, Felicia, M., Octavius. Rec. J. J. Cornelissen. Leiden: Brill. 1s. 6d.  
 PLÜGERS, H. Th. Horazstudien. Alte u. neue Aufsätze üb. Horazische Lyrik. Leipzig: Teubner. 6 M.

### CORRESPONDENCE.

#### GARIBALDI IN THE FOURTEENTH CENTURY.

Highgate: June 9, 1882.

At this time, when all Europe is occupying itself with paying the last honours to Italy's great hero, his name wherever met with attracts interest. In the *Libri Magistorum Bullarum* at Malta (Acts of the Grand Masters of the Knights of St. John), vol. ix., we find in an endowment of a chaplaincy, July 4, 1389, mention made of "Anthoninae de Garibaldi, heredae Opicini de Garibaldi burgensis Rodi." The names occur more than once in the volume. I do not know if the genealogy of Garibaldi could be traced back to Rhodes, but it is a curious coincidence to find another of the name a citizen of the Mediterranean, so to speak, 500 years ago. The simple citizen of Capri would probably not have been ill-pleased to find his ancestry among the bourgeois of Rhodes.

Allow me to add my grateful tribute here to the memory of Col. Chester, whose rich friendliness on questions of this sort will be missed by many an enquirer. LUCY TOULMIN SMITH.

#### WAS ROGER OF MONTGOMERY AT SENLAC?

Somerleaze, Wells: May 31, 1882.

One sometimes lights on corrections of oneself in a rather roundabout way. A little time back some one was good enough to send me a scrap of a New York paper, in which I was shown up in a slightly lordly fashion for having "uncritically" followed the statement of Wace that Roger of Montgomery was present at Senlac, and commanded the French division of Duke William's army. I ought to have learned better, because my "uncritical" treatment had been pointed out in the second number of the *Palatine Note-book*. Of the publication so named the New York paper spoke most highly, but it did not say how the writer in the *Palatine Note-book* had made out his case, or even whether the *Palatine Note-book* was of British or American origin. The name suggested the Bishopric of Durham; so I wrote to a learned friend there. He had never seen the *Palatine Note-book*, but believed it was "a Lancashire publication." The shire which was made up after my day by adding a piece of Yorkshire to Roger of Poitou's land between Mersey and Ribble did not come into my head so naturally as the ancient patrimony of St. Cuthbert. So I wrote to another learned friend at Manchester, who has kindly sent me the number. I am therefore now able to judge of the force of the upsetting which the New York writer thought was so thorough. I find that my critic, who signs himself H., is a little confused in his way of reasoning and in his way of dealing with authorities. But I am bound

to say that his objection is not a cavil, but a real objection which deserves an answer. H. moreover does not charge me with neglecting any authority, but simply with interpreting one of my authorities "cavalierly." It is just possible that this "cavalier" treatment may be the result of long and intimate acquaintance. I should certainly feel more bound to stand on my best behaviour towards a wise man from Mongolia than I do towards my dear old friend Orderic, known in religion as Vital.

The argument lies in a very short compass. Wace brings Roger of Montgomery on the field at Senlac, and he not only brings him on the field, but assigns him a special and characteristic part. Roger, as H. goes about to prove at somewhat needless length, was something more than an ordinary Norman noble. The husband of Mabel, the son-in-law of William Talvas, had interests beyond the Norman duchy. Bellême, as H. truly says, though the name does not seem very familiar to him, and though he places it in the Hiesmois, was a French and not a Norman fief. Therefore William set Roger to command the French division of his army, the men of Boulogne and Poix and the mercenaries (Wace, ed. Pluquet, 12784-92; ed. Andresen, 7668-78). But he joins with him in command the trustiest of all Normans, William Fitz-Osbern. Roger performs several notable exploits in the battle, which H. quotes, as I have quoted them long ago, and (see *Norman Conquest*, iii. 495, third edition) addresses his followers as "Franceiz."

On the other hand, there is a passage of Orderic (509 C) which literally implies that Roger was not at Senlac, but that he was left behind in Normandy. It runs thus: "Rex in illa transfretatione [his return from Normandy in December 1067] Rogerium de Montegomerio, quem tutorem Normanniae, dum ad bellum transmarinum proficisceretur, cum sua conjuge dimiserat, secum minavit."

It is on these two passages that the whole stress of H.'s argument lies. H. also remarks that the name of Roger of Montgomery does not come in William of Poitiers' list of the chief warriors at Senlac, a list which, he might have added, is copied by Orderic (Duchêne, 202 D, 531 C). This objection, though the list does not pretend to be exhaustive, has real force. But it proves nothing when H. goes on to tell us that Roger's name is not found "in the well-known battle-roll of the warriors at Hastings, published by Duchêne from a charter at Battle Abbey, nor in those published by Brompton and Leland." "Published by Brompton" is an odd phrase for a writer who, whoever he was, belongs to the days of manuscript; but it is more odd to find anybody in 1882—anybody, I mean, out of a peerage or book of genealogy—quoting a "Battle Abbey roll" as if it proved anything. In those impudent forgeries, among the crowd of imaginary names, it is impossible to find out, and it does not the least matter if we could find out, which of the real warriors of Senlac are entered and which are not.

On the other hand, H. is candid enough to quote a passage from the so-called eighth book of William of Jumièges—that is, the continuation by Robert of Torigny, which looks the other way, and which I believe I had not quoted anywhere. It runs thus (viii. 35): "Praedictus autem Rogerus de Monte-Gummerio bello Anglico interfuit." According to the mediaeval use of "bellum," I have little doubt that these words do mean to assert that Roger was at Senlac; but they would be satisfied by Roger's presence in William's later campaigns, some of which more immediately concerned Roger himself. We must take this statement of one who wrote more than a generation later, but who was specially concerned with personal history, for what it is worth. It may possibly go some way to



balance the negative argument from the silence of William of Poitiers.

But how stands the case between the very emphatic assertion of Wace and the implied denial of Orderic? According to H., I "rely on Wace too closely, forgetting that he is a poet, and that the exigencies of rhyme were to him more pressing than those of absolute accuracy." I must explain to H. that I am not in the habit of "forgetting" anything about such old and intimate friends as Master Wace. I do remember a case where he did sacrifice absolute accuracy to the exigencies of rhyme—namely, where he consented to speak of his own church of Bayeux as an abbey (see 9367, ed. Pluquet, and *Norman Conquest*, ii. 273). But the several notices of Roger of Montgomery in his account of the battle are not brought in for the sake of the rhyme; they are rather too long and minute. And assuredly no writer of his time sought more diligently and honestly after "absolute accuracy" than Wace did. He made mistakes undoubtedly, as when he puts William Fitz-Osbern's horse into armour, and when he brings the old Roger of Beaumont into the battle. And I have always had a little fear and trembling about the presence of Neal of Saint-Saviour. But Wace always tried to be right, and it is wonderful how much of "absolute accuracy" he reached, even in points where we could hardly have looked for it. H. must have "forgotten" a good deal about Wace before he so "carelessly" cast him aside on the ground of his being a "poet." Roger is not merely mentioned in a list; he is specially brought in; he is put in the most likely part of the army to find him; he acts, he speaks, and he speaks according to his special position. This is no mere exigency of rhyme. If Roger was not in the battle, Wace must have been taken in by a very elaborate fiction on the part of somebody or other.

Now does the incidental and implied denial of Orderic set aside this direct statement and rather minute narrative of Wace? H. goes about at needless length to prove that Orderic lived nearer to the time than either Wace or Robert of Torigny, and that he had special advantages through his father's connexion with the house of Montgomery. It might be easy to answer that neither Orderic nor Wace was absolutely contemporary, and that, though Orderic was much the older man, yet Wace had some special advantages over him. Orderic, at the stage of his story with which we have to do, did, as far as England was concerned, little more than follow William of Poitiers, with some references to Guy of Amiens. He does not seem to have made any special researches. But Wace sought for minute information everywhere, and it must not be forgotten that his father was in William's fleet. Still, if Orderic, in his account of the battle, had distinctly said or distinctly implied that Roger of Montgomery, his father's patron, was not in the battle, that would indeed have been a most emphatic and unanswerable denial. But Orderic does nothing of the kind. His implied denial comes long after, when he is describing William's return from Normandy in December 1067. He is there following William of Poitiers, who says nothing of Roger of Montgomery, but mentions Roger of Beaumont as the head of Matilda's council during her husband's absence. "Illius prudentiam viri adjuvare consilio utilissimi, in quibus locum dignitatis primum tenebat Rogerus de Bellomonte." Orderic, in the parallel passage, leaves out Roger of Beaumont, and puts his own Roger instead. I still think, as I thought when I wrote my History, that, strange as it may seem, Orderic confounded the two Rogers, or, rather, wrote the name of that Roger whom he knew best. The suggestion of H., that

William left both Rogers behind, has nothing to support it.

To my mind, knowing Orderic as I do, this passage proves nothing. If H. is anxious to prove that Roger of Montgomery was not in the battle, he had better keep to the fact that William of Poitiers, who speaks honourably of him elsewhere, does not mention him there. This is, to my thinking, by far the stronger argument of the two.

If Roger of Montgomery was not in the battle, then the account in Wace is pure fiction. H. is carried away by a perhaps commendable local zeal to suggest that the person meant was his own local lord, Roger of Poitou, Earl Roger's third son. But as Robert of Bellême, the Earl's second son, was knighted only in 1073, it is not likely that his younger brother would have held a great command in the Norman army seven years earlier. It is odd that H. does not see that Wace has really made about Roger of Beaumont the same mistake which he fancies him to have made in the case of Roger of Montgomery. That is, he puts the father instead of the son. Wace brings in Roger of Beaumont, and leaves out his son Robert of Meulan, who really did great things in the battle (see *Norman Conquest*, iii. 487). Roger of Beaumont was an elderly man, who could do better service as counsellor to the Duchess than he could do on the field. His son therefore went in his stead. Roger of Montgomery was a much younger man, none of whose sons could yet have reached manhood.

H. goes on at some length about Earl Roger and other matters. Any one familiar with the originals will see that H. has not lived among them. Above all, does the rivalry of York and Lancaster go so far as that a writer in the *Palatine Note-book* is bound to have hard words for the Yorkshiremen who fought for England in 1069, and to charge them with burning their own city, which the Normans certainly burned for them?

But one generally learns something from every dispute. I am not prepared to alter the passages in my History which assert the presence of Roger of Montgomery in the battle. For I still think that Wace's story is, on the whole, to be trusted. But I should now think it right to call more attention than I have done to the fact that Roger's name is not on William of Poitiers' list. That certainly throws some measure of doubt on Wace's story, which the passage in Orderic, to my mind, does not.

EDWARD A. FREEMAN.

#### THE POLE FAMILY.

15 Brunswick Terrace, Brighton: June 8, 1882.

Mr. Bent's discovery is a valuable addition to the history of the Pole family, but what authority has he for speaking of this later Arthur Pole as a son of Arthur Pole the conspirator of 1562? The younger Arthur, being twenty-five years old in 1600, must have been born about 1575. Now the elder Arthur was arrested in 1562, and (though sentence of death was remitted) was kept a close prisoner in the Tower for the rest of his life, being buried there not long after 1568 (the exact date is unknown), probably before 1570, as he is not alluded to in his mother's will. Mr. Bent's sketch of his life is derived exclusively from Froude (vii. 427-29), and consequently perpetuates Mr. Froude's errors. Mr. Froude states that "Geoffrey . . . had left two sons behind him, Arthur and Edward, . . . Arthur, the eldest, . . . had married a daughter of the Earl of Northumberland." Now Geoffrey left not two, but five sons, of whom the three omitted by Mr. Froude were all living in 1570 (as proved by their mother's will). Again, there was no son Edward. His name has always, and rightly, been given as Edmund (he

writes it "Edmonde" in the Tower). Again, what authority has Mr. Froude for making him marry a Percy? Diligent search among the pedigrees of Percy fails to reveal any such alliance. Indeed, it seems improbable that he was ever married. It may be added that Mr. Froude is also mistaken in making Reginald Pole the second son of the Countess of Salisbury (vii. 23), and in making "the Earl of Huntingdon the child of Lady Salisbury's daughter" (who married Henry Lord Stafford). These errors emphasise the maxim, which is now being generally recognised, that the historian can never afford to dispense with the humble labours of the genealogist.

The Poles seem to have been provided as a special stumbling-block for historians, Ranke himself being their latest victim. An article in the *Antiquary* of this month adds to the existing corpus of error, and it is to prevent this newly discovered Pole being also wrongly affiliated that I venture to send you this note. I propose to investigate the history of this unfortunate family, which rose suddenly from mysterious obscurity, only to relapse into it as suddenly after a strangely troubled career of three-quarters of a century. J. H. ROUND.

#### THE TITLE-PAGE OF THE "COMPLEAT ANGLER."

London: June 10, 1882.

May I venture to point out that Mr. Elliot Stock must produce a very different facsimile of the title-page to Walton's *Angler* before he will succeed in convincing those acquainted with title-pages of the period of the presence of the *e* in the word "Churchyard"? The specimen he gives is clearly one of the use of the double hyphen = between the two words—a usage so common in books of this date that it is surprising that he should have misread it.

J. BASS MULLINGER.

Trinity College, Cambridge: June 13, 1882.

In the copy of Walton's *Angler* in the library of Trinity College, Cambridge, the imprint has quite distinctly the word "Churchyard" with a hyphen. There can be no doubt about this, for the title-page is very clearly printed, and the book is in remarkably fine condition.

W. ALDIS WRIGHT.

Hull Subscription Library: June 12, 1882.

Will you allow me to state, in reference to the spelling of the word "Churchyard" on the title-page of the *Compleat Angler*, that on the copy in our library, which is the first edition, "Churchyard" is spelt with a hyphen—thus "Church-yard"—and not with an *e*, as stated by Mr. Elliot Stock? The imprint is as follows:—"London, Printed by T. Maxey for Rich. Marriot, in S. Dunstan's Church-yard Fleet street, 1653."

W. G. B. PAGE.

#### "A FLIGHT TO MEXICO."

London: June 12, 1882.

The notice of my *Flight to Mexico* in the ACADEMY of last Saturday is written in so fair a spirit, with reference to a book that has disappointed my reviewer, that I am anxious to set myself right with him on the main point of the intended scope and character of my volume. I had not the slightest intention of publishing it as "a work of travel," strictly so called. I thought the title I gave it, with my motto from Cowper, would serve to point out this, and to guide the expectation of my readers. It is difficult sometimes to fix upon a proper title. I well remember my good friend the late Mr. Darwin once telling me that he had found this to be "absurdly difficult." Perhaps I should have added a Preface. Had I intended to write a studied "book of travel"

(so many of which are so very over-studied sometimes), it could not have occurred to me to choose Mexico as a theme on which to elaborate chapters. My volume was intended purely as a pleasant introduction of the Mexico of to-day to the general reader, and to be read throughout as though I were conversing with him. The "comparisons" I cannot but consider as essential to my pages; and I must confess that the "digressions" had not appeared to me as forced or foreign to the general subject, but rather as affording the alleviation of kindred variety. Judged by this standard, I did not anticipate that the book would disappoint my critics; but, if judged by the severer one which my reviewer in the ACADEMY had in view, and supposing that I had aimed at such a one, then I admit I must have suffered judgment by *nil dicit*.

J. J. AUBERTIN.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 19, 7.30 p.m. Aristotelian: "Descartes," by Mr. E. Hawksley Rhodes.  
TUESDAY, June 20, 7.45 p.m. Statistical: "Two Hundred and Fifty Years of Small-pox in London," by Dr. W. A. Guy.  
8.30 p.m. Zoological: "Additions to the Menagerie in May," by the Secretary; "The Valves of the Heart of *Ornithorhynchus paradoxus* compared with those of Man and the Rabbit, with Some Observations on the *Fossa ovalis*," by Prof. E. Ray Lankester; "The Respiratory Organs of Apteryx," by Prof. Huxley; "Contributions to the Anatomy of Passerine Birds," VI., by Mr. W. A. Forbes.  
WEDNESDAY, June 21, 8 p.m. Geological: "The Cause of the Depression and Elevation of the Land during the Glacial Period," by Mr. T. F. Jamieson; "The Rheolites of Nottinghamshire," by Mr. E. Wilson; "Organic Remains from the Upper Permian Strata of Kargalinsk, in Eastern Asia," by Mr. W. H. Twelvetrees; "The Silurian Species *Glaucome*, and a Suggested Classification of the Palaeozoic Polyzoa," by Messrs. G. W. Shrubsole and G. K. Vine; "The Silurian and Cambrian Strata of the Baltic Provinces of Russia, as compared with those of Scandinavia and the British Islands," by Prof. F. Schmidt; "The Dorsal Region of the Vertebral Column of a New Dinosaur from the Wealden of Brook, Isle of Wight, preserved in the Woodwardian Museum, Cambridge," by Prof. H. G. Seeley.  
THURSDAY, June 22, 8 p.m. Society for the Encouragement of the Fine Arts: "The Philosophy of Music," by Dr. Bernhard.  
8.30 p.m. Antiquaries.  
FRIDAY, June 23, 8 p.m. Browning: "Browning's Method of revealing the Soul to itself by means of a Startling Experience," by Prof. Hiram Corson.  
SATURDAY, June 24, 3 p.m. Physical.

#### SCIENCE.

FLACH'S EDITION OF MARTIAL'S EPIGRAMS.  
*M. Valer. Martialis Epigrammaton librum primum. Recensuit commentariis instruxit Joannes Flach.* (Tubingae.)

MARTIAL is an author who has not received his fair share of attention from modern editors. Since the seventeenth century the only editions produced have been those of Schneidewin (1842 and 1853) and Messrs. Paley and Stone (1868). The former confined itself to a criticism of the text; the latter contained a short commentary on select Epigrams for the use of schools, following the text of Schneidewin. A good modern commentary, therefore, on the whole of Martial was much wanted; and it is in regard to this part of an editor's work that the edition produced last year by Prof. Flach will be of considerable service. The text of Martial as constituted by Schneidewin in his smaller edition after he had received collations of the *Codex Vossianus antiquissimus* and the *Codex Edinburgensis*—the latter from Sir W. Hamilton at the instance of Prof. Lushington—will probably long continue to be regarded as the *textus receptus*.

The work of Prof. Flach contains a revised text of the First Book of the *Epigrams*, a short critical apparatus (constructed rather

with a view to the requirements of the ordinary reader than to completeness), and a commentary, besides some introductory matter. The editor writes in Latin—a practice which in the case of Martial carries the obvious advantage of being able to treat matters *quae patrio sermone dicere non est*. Unfortunately, the book seems to have been produced in some haste, if we may judge by the numerous misprints and occasional "lapses." There is a modest remark of the editor in the Introduction, "editionem non emisi nisi rogatus ab auditoribus." This being so, it would perhaps be unfair to treat it as one would treat the *Ibis* of Mr. Ellis—the mature and deliberate result of years of work. Nevertheless, the editor would probably wish that his work should be considered on its own merits, not only with a view to a future edition, but also that its strong points may receive due recognition.

A commentary on Martial, as has been said, is the chief desideratum, and the notes of Prof. Flach are good and, on the whole, tolerably complete; with their help, the competent student ought to find few positive difficulties. At the same time there are passages in which further consideration would probably have led him to make additions and corrections. Thus more help would be welcome on lxx. 10 (*torus*) and xxvi. 2 (*totiens*). The notes might frequently have been enriched by further illustration—e.g., on xxii. 2 *frangere* might have been compared with the same word in civ. 19 ("to crunch with the teeth"); on i. 4 the editor might have quoted Ovid's *Ad vos studiosa revertor pectora* (*Trist.* iv. 10, 91) to illustrate *lector studioso*; on xxxvii. 2 (*bibis vitro*), Virgil's *gemma bibat* (*G.* ii. 506). Similarly on iv. 2 we miss the *terrarum dominos* of Horace; on iv. 3 (*premsus blando a dente rediret*) he might have compared civ. 19 (*timidos tenere dentes*) and Lucr. v. 1069 (*suspensis dentibus*); on xliii. 11 (*tantum spectavimus omnes*) Ovid's *Virgilium vidi tantum* (*Trist.* iv. 10, 51). On lxxx. 2 he should have mentioned that *esse* (= to eat), for which he quotes Juvenal and Quintilian, is also used by Plautus (e.g., *Trin.* ii. 1, 27, and *passim*) and Cicero. On xli. he has misquoted his Plautus (*Mil.* ii. 2, 60, *age si quid agis*). Generally, Prof. Flach is a safe guide; but he should not have written the note on *excusarem*, *si meum esset exemplum* (*Praef.* 9), in which he implies that *incusarem* would be more in place. The poet clearly means that the "licentia verborum" requires no apology. Again, Prof. Flach is distinctly napping when he remarks on the line—

"Flacce, Antenorel spes et alumne laris"

(lxxvi. 2,

"hiatum loci et interpunctio et nomen proprium excusant." There is another curious slip in the note on civ. 8, where he says, "usitator forma est esseda primae declinationis: sed temporis huius auctores, imprimis Suetonius, essedum dicunt." On the contrary, *essedum* is the common form; and Seneca ("huius temporis auctor") uses *essedo* once. Some English readers will not be sorry to find that a German professor is, after all, human. On the whole, however, the careful student will recognise the general utility of the notes, which show a wide

acquaintance with the works of Martial and contemporary writers.

In the matter of his text Prof. Flach cannot be congratulated. In one or two places he gives us ingenious and successful emendations—e.g., in xxxiv. 7 (*Thaide* for *ab Alide* or *Leda*), in *Praef.* 9 (*suavissimum* for *novissimum*); but, as a rule, he is far too reckless in introducing conjectures of his own and others which are sometimes unsuccessful, sometimes wholly uncalled for. Thus, in xxi. 2 he changes *ingessit* into *imposuit*, in xli. 6 *madidum* into *tepidum*, pleading in favour of these words that they appear in other places in Martial; but that is no reason for altering the reading of the MSS. in the passages under consideration: *madidum* *cicer* has a very intelligible sense ("half-boiled peas," "gequellte Erbsen"); and *ingessit* suits its context well enough. In xli. 10 he changes *tepidis* into *madidus*; but *tepidis popinis* is a good enough phrase. Other instances of a similar tendency are to be found in xxvii. 4, xlviii. 3, lxxxv. 3, cix. 20. In xxix. 4 our editor calls Schneidewin's reading (*en eme, ne mea sint*), which is nearer to the best MSS. than his own (*hoc eme, quod mea sunt*), an absurdity, and refers to lxi. 14. But why should not the poet say in one place "let him [the plagiarist] buy my book"—i.e., the copyright—and in another "let him buy my silence"? Again, in vi. 3 he prefers the reading *exarmat* for *exorat*. *Exarmat* can only mean "disarms;" but then *sua praeda* must be the hare; and against this Martial himself might be quoted (xxii. 5)—*praeda canum lepus est*. E. A. SONNENSCHNEIN.

#### CORRESPONDENCE.

HEBREW ׁ AND THE NASAL GUTTURAL CONSONANT.

6 Norfolk Terrace, Bayswater, W.

Before I speak of this strange corruption of the two, originally, non-nasal sounds of ׁ, it will be as well to enter into some particulars regarding the guttural "n" when it belongs to other languages. This sound, which, either voiced or voiceless, for convenience' sake I shall represent by [n], may occur in the following positions:—(1) Before another guttural sound, as [k, g]; (2) at the end of a word, after a vowel; (3) between two vowels; (4) before the nasal "alveolar" (*alias* dental) sound [n]; (5) before the sounds [f, v, s, sh, zh, l, m, ñ, r]; (6) at the beginning of a word, as an initial permutation; (7) at the beginning of a word, or a phrase, before a vowel.

1. In the first instance [n], represented by "n," occurs in almost every language, with the exception of those, such as French and Portuguese, which replace it by vocal nasality [-], or vocal semi-nasality [-]. The following words, all meaning, with a single exception, "tongue, language, bank (of money)," are, in fact, written in French and Portuguese *langue, banque; lingua, banco*, but pronounced [låg, båk; liguæ, bâku], while in Italian, Spanish, English, German, Dutch, Swedish, and Danish, they sound [llingwa, bbanko; lengua, bhanko; longwidzh, bænk; bank; bank; springa ("to run"), bank; bank, although written *lingua, banco; lengua, banco; "language, bank;" bank; bank; springa, bank; bank*. In German, Dutch, and Danish, [n] always replaces [ng] before a vowel, as in *zungue; tongeloos* (tongueless); *tunge, pron. [tsuñe; ðñeloos; tuñe]*. Sicil. *ngannà* "to deceive" [ngannà], may be quoted.

2. The second instance is shown by the value



given in English, German, Dutch, Swedish, and Danish to final "ng," in "long," *lang, lang, läng, lang*, pronounced [lɔn, lan, lan, lɔn, lan]. Italian and Spanish replace final [n] by the sound [ŋ], and Portuguese, as well as French, by vocal nasality. In Italian *suono* "sound" (for *suono*); in Spanish *son* "they are"; in Portuguese *som* "sound"; in French *son* "id.," the pronunciation is [ssuɔn; /ɔn (with one of the "backward" Spanish "esses"); sɔ̃ (with the rather shut Portuguese nasal "o"); sɔ̃ (with the rather open French nasal "o")]. Among some of the Italian, Spanish, and Portuguese dialects, however, final [n], written "n," makes its appearance. Venetian, Asturian, and Galician *pan* "bread" is pronounced [pan]. The case is the same with *pan*, pronounced [pan], in Genoese, Mentonese, Piedmontese, Friulano, and almost all the Occitanian living dialects, when they do not suppress entirely the final consonantal sound; while Franco-Occitanian, in several of its own dialects, shows a decided tendency to replace final [n], always written "n," by the vocal French nasality, [-̃]. On the other hand, the vocal semi-nasality, [-̃], similar to that of some German dialects, and not so full as the French, obtains in several Gallo-Italic dialects other than Piedmontese, particularly in Milanese, Bolognese, and Romagnuolo. In these, *pan* does not sound [pan], but [pā̃]. In Milanese, moreover, the verbal plural termination, written "an," is pronounced [ā̃], as in *san* "they know," *cantaran* "they will sing," pronounced [sā̃, katarā̃]. In fact, these three Milanese words, written: (1) *san*, and having the meaning of the Italian adjective *sano* "healthy"; (2) *sann*, meaning *sane*, the Italian feminine plural of the same word; and (3) *san* "they know," *sanno*, in Italian, receive, according to Cherubini, the first authority in respect of Milanese, these three very distinct pronunciations: [(1) sã; (2) san; (3) sã̃]. With regard to the Romanese dialects, they also give the sound of [n] to their final "n," as in *paun* (Oberland), pronounced [paun]; *pang* (Oberhalbstein), pronounced [paŋ]; *pan* (Lower Engadine), pronounced [paŋ]; *paun* (Upper Engadine), pronounced [paŋ]; *pang* (Gardena Tyroloese), pronounced [paŋ].

3. Between two vowels [n] may occur not only in English, German, Dutch, Swedish, and Danish, where it is represented by "ng," but also in Galician, Genoese, and Piedmontese, which indicate it by "nh." The Germano-Scandinavian words "singer," *singer, zanger, sângare, sanger*, are pronounced [sɪŋ, zɛnɔr, zanɔr, sɔnɛr, sãner], while Galician *unha*, and Genoese or Piedmontese *inha*, sound [un-a, in-a], and mean "one," as a feminine. The other Neo-Latin dialects do not possess, as a general rule, [n] between two vowels, and this applies also to Mentonese, in spite of its Genoese nature.

4. Before [n], [n] may occur in Swedish, where it is represented by "g," as in *regn* "rain," pronounced [rɛnn]. In this position [n] is hardly known in other languages (see "wrongness," in 5).

5. Gartner, at p. 55 of his *Die Gredner Mundart* (Linz, 1879), quotes [n] before [f, v, s, sh, zh, l, m, ñ, r], as in [ɪnfɪern "hell"; ɪnvɪern "winter"; ɪnsɛit "to teach"; ɪnsɪt "summer"; sɔnzɛ "grease"; ɛloutɛ "then"; ɛmɔzɔnmɛntɛr "indifferently"; nɔ "nowhere"; dɪnr "seldom." In Mentonese, according to what Mr. J. B. Andrews writes me, "n" may be pronounced as [n] before [d, f, s, r], as in *cundã, gunfã, cunsei, genre*, pronounced [kundu, gunfã, kunsei, dzhenre], "to condemn, to inflate, advice, son-in-law." The Germano-Scandinavian tongues, only in derived words, may offer [nt, nth, nf, ns, nl, nm], as in English "length," [lɛnth]; "wrongful," [rɔnfʊl]; "songster," [sɔnstɛ]; "longly," [lɔnli]; "wrongness," [rɔnɛs]; German *junfer*, "maid," [junfɛr]; Dutch *zangster*, "songstress," [zansfɛr]; Swedish *långt*, "far," [lɔnt]; Danish *langst*,

"capture," [fanst]. Compound words, as "long-wise, wronghead," or Dutch *jongman, jongerow, jonggezel*, "young man, young lady, bachelor," as presenting [nɔw, nh, nm, nv, nɔ], &c., are not taken into consideration.

6. The Celtic languages possess [n], expressed by "ng" or even "n," not only at the end and in the middle, but also at the beginning of a word, as an initial permutation; for instance, in Welsh *llong* "ship" [lɔn]; *llances* "young woman," [lhanes]; and in Irish *áinghe* "anoint, anointer," [aun, unuhóir]. These two languages, being the only ones, among the Celtic, that possess initial [n], always expressed by "ng," the following examples will suffice:—(1) Before a vowel, as in Welsh *fy ngaf* "my goat," derived from *gafr* "goat"; and in Irish *bhur ngabhar* "your goat," from *gabhar*; (2) before "l," as in *fy nglo* "my coal," from *glo*; and in Irish *bhur nglas* "your lock," from *glas*; (3) before "r," as in *fy ngras* "my grace," from *gras*; and in Irish *bhur ngrian* "your sun," from *grian*; (4) before "n," as in Irish *bhur ngnotha* "your doings," from *gnótha*; (5) before "w," as in Welsh *fy ngwlad* "my country," from *gwlad*; (6) before "h," as in Welsh *fy nghalon* "my heart," from *calon* "heart."

7. Coming now to the very corrupted [n] pronunciation given by a great number of modern Jews to the two originally non-nasal sounds of *y*, I must remark that no initial [n], before a vowel, ever occurs, in radical words, in any of the languages now spoken where the Jews, availing themselves so naturally of this corrupted sound, have been settled for so many centuries. It is true that such an initial [n] occurs in Celtic only in non-radical words, but this takes place exactly as in the modern Hebrew words, either radical or not, presenting *y*, as is shown by *על* "upon;" *שמע* "to hear;" *רע* "companion;" *רע* "evil," pronounced [nal; shaamán; réan (although written "réna"); raanáh]. It is also to be observed that [n] is not in general use among the Polish, German, and other Northern European Jews settled in countries in which Celtic has not been spoken, as it has been in Southern Europe and other European countries previous to the existence of the Neo-Latin dialects and when the Hebrew pronunciation might have been influenced by Celtic. All these facts, after being taken into due consideration, embolden me to form the hypothesis, which I am ready to abandon if a better can be suggested, that it is, if not probable, at least possible that the corrupted Jewish European pronunciation of [n] for *y* is very ancient and due to Celtic, a language which, even in its bardic alphabet, was in possession of a symbol peculiarly shaped and exclusively expressing this non-radical nasal sound.

L.-L. BONAPARTE.

#### NOTES OF TRAVEL.

THE June number of Petermann's *Mittheilungen* is devoted almost exclusively to Central Asia. In addition to an account of Oshanin's exploration of Karategin in 1878, it brings us a highly interesting map of Eastern Tibet and the adjoining regions of China and India. Herr Hassenstein, it is evident, has devoted much time and thought to the compilation of this map, and has succeeded fairly well in combining the older Chinese documents with the results of modern European exploration. The accompanying text furnishes ample details on the authorities consulted. In an early number we are promised an equally valuable contribution to the geography of Equatorial Africa, consisting of maps showing Dr. Emin-Bey's explorations on the Upper Nile, in Western Galla Land, and in the Bahr-el-Ghazal provinces.

HERR FLEGEL writes to the editor of the *Mittheilungen* that he left Loko, on the Renu,

on March 9, for Adamawa. Unfortunately, the ivory caravan, with which he had hoped to be able to travel, deserted him, as a possible rival; and he did not, under these circumstances, look forward to a very successful journey.

THE Rev. J. Brodbeck, a Moravian missionary stationed at Friedrichsthal, in Southern Greenland, reports in *Nach Osten* (Niesky) on his discovery of what are evidently remains of Northmen, on Kangerdlugsuatsiak Fiord, on the east coast of Greenland, in lat. 60° 30' N. The building discovered by him is forty paces long by ten wide, and its foundations consist partly of stones of cyclopean dimensions. The plain of Narsak, upon which this building rises, is a verdant spot, abounding in grass, water, and berries. Farther north, at Umanak, in lat. 60° N., the natives say, there are ruins of a similar description. Thus, after all, the "Österbygd" of the Northmen occupied the eastern coast of Greenland, and not the western coast to the south of Julianehaab.

#### SCIENCE NOTES.

*Anthropological Relics from America.*—Mr. Mann Valentinus, of Richmond, in Virginia, who is now on a visit to this country, has brought with him a remarkable collection of stone figures which are of great interest to anthropologists. We understand that some two thousand of these objects have been discovered. Only a small number are now in England, but photographs of many others enable us to form a fair idea of the entire collection. The figures are carved in micaceous schist, in steatite, and in sandstone. To what people they may be attributed is at present an anthropological puzzle, but they are probably not all of the same age. It has been conjectured that one of the animals represents a mastodon, and this would suggest a very high antiquity; but, on the other hand, one of the men evidently carries a gun, showing that this figure, at any rate, is modern. The collection was exhibited at the last meeting of the Anthropological Institute, and described by Mr. A. H. Keane.

At the meeting of the subscribers to the memorial to the late Prof. Rolleston held on June 1, it was resolved that the money subscribed (which amounts to a little over £1,100) should be paid to the University of Oxford, as trustees, to found a Rolleston Prize, to be awarded every alternate year for the best memoir showing original research in any one of the following subjects:—animal and vegetable morphology, physiology and pathology, and anthropology. The prize is to be open to all members of Oxford and Cambridge under ten years' standing.

#### PHILOLOGY NOTES.

M. JAMES DARMESTETER contributes an interesting paper to the *Revue critique* for June 5 upon five Persian MSS., written in the Hebrew character, which were recently acquired in Paris by Dr. A. Neubauer, of Oxford. The Bibliothèque nationale already possesses about twenty MSS. of the same kind, containing translations of the Bible and the Apocrypha. They were evidently written by Jews, between the thirteenth and sixteenth centuries; and their interest is chiefly philological, as throwing light upon the growth of modern Persian out of Pehlvi. Of Dr. Neubauer's MSS., one contains a short vocabulary of difficult words in the Bible, arranged in the order of the books; another, the Pentateuch, with the Haphtaroth and the Psalms, dated 1483, which may throw light upon the history of the Massorah; another consists of sacred legends in verse, one of which gives the story of Joseph and Zuleikha, while another tells how Hiram, "King of China,"

sends gifts to David. But the most interesting of all is a translation of Ps. i.-cxxxvii., with a dedication to the King of Persia. This King, M. Darmesteter thinks, must be one of the Mongol dynasty, who reigned in the latter half of the thirteenth century, and who were as celebrated for their religious tolerance as was Akbar the Great.

At a recent meeting of the Académie des Inscriptions M. H. Weil read a paper upon a parchment leaf found at Medinet-el-Fares, the site of the ancient Arsinoë, which contains the text of a portion of the second parabasis of the *Aves* of Aristophanes. As many other fragments of MSS. coming from the same source belong, at the latest, to the sixth century A.D., this may also be assigned to that date. The earliest codex of Aristophanes that we possess is not earlier than the eleventh century. This fragment is carefully written; the words are accentuated; and the lines are not only separated, but "justified" with reference to their length. A comparison of the readings with those of the MSS. and the best editions shows that certain traditional errors have already crept in; but, on the other hand, there are some readings described by M. Weil as both good and never before suggested. In the margin are some scholia, now scarcely legible, one of which confirms the existence of a word to be found in some of the oldest MSS., but doubted by modern scholars.

MR. H. GRATTAN GUINNESS, of the Livingstone Mission, will shortly publish a translation of the grammar of the Congo language written in Latin by the Capuchin preacher Brusciotto, and printed at Rome in 1659.

THE Brunet prize, for a bibliography of Aristotle, has been awarded by the Académie des Inscriptions to M. M. Schwab, of the Bibliothèque nationale.

#### MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, June 6.)

DR. SAMUEL BIRCH, President, in the Chair.—Mr. L. Lund read a paper entitled "The Epoch of Joseph: Amenhotep IV. as the Pharaoh of the Famine." His first argument was that the statements of the Bible imply that Joseph diminished or abolished the power of the magnates, and made the monarchy absolute. Such a political revolution he discovers in the inscriptions of the XIXth Dynasty, especially in those of Amenhotep IV. (Khuaten). Secondly, can any of the incidents mentioned in the Bible be identified with inscriptions and pictures of this period? Mr. Lund thinks he can find indications both of large collections of grain and of its distribution among the people, an official personage being prominent in each case by the side of the King. In support of his general position—that Amenhotep IV. was the Pharaoh of the Famine—Mr. Lund had collected a great body of evidence from divers quarters.—In speaking of the paper, Mr. Villiers Stuart, M.P., exhibited a large coloured drawing, three feet by two, of the remarkable funeral canopy lately discovered near Thebes. Some fragments of the original were also produced. He stated that Queen Isi-em Kheb, in whose honour the canopy had been made, was a contemporary of Solomon, being mother-in-law to Shishak, who took Jerusalem after Solomon's death. He further exhibited original casts from the bas-reliefs of the tomb discovered and excavated by himself at Thebes. The casts represented the heads of Amenhotep IV. and Khuaten, which respectively occur on the opposite sides of the tomb façade. Mr. Villiers Stuart pointed out that there could not well be a greater contrast between the two heads, although up to the present time Egyptologists had been of one mind in thinking that the two royal names, Amenhotep and Khuaten, were but the earlier and later names adopted by the disk-worshipping Pharaoh. But on this tomb Amenhotep was remarkably stout

and burly, while Khuaten was a lean, effeminate-looking man, just as he is represented in the well-known Tel-el-amarna bas-reliefs. Mr. Villiers Stuart pointed out what he deemed a fatal objection to Mr. Lund's identification. The Bible told us that from Joseph's death to the Exodus the children of Israel increased from seventy to 1,000,000; and Mr. Villiers Stuart remarked that the 430 years assigned by St. Paul to the Egyptian bondage would be none too much to allow for that increase, and would just correspond to the interval between Amasis, the founder of the Eighteenth Dynasty, and Meneptha, in whose reign the Egyptian chronicler Manetho dated the Exodus.—A paper was then read from Prof. Sayce upon "The Decipherment of the Hittite Inscriptions," of which an abstract was given in the ACADEMY of last week.—A letter was also read from Prof. Sayce upon the names of the numerals in Sumerian and Accadian.

#### NEW SHAKSPERE SOCIETY.—(Friday, June 9.)

F. J. FURNIVALL, Esq., Director, in the Chair.—Dr. B. Nicholson read a paper, "Was Hamlet Mad?" Mainly on the strength of Hamlet's apology to Laertes for his behaviour to him at Ophelia's grave, Dr. Nicholson contended that Hamlet was mad. The alternative was that Hamlet lied to Laertes, and that could not be admitted. The Doctor argued that Hamlet's madness was supported by the view of him taken by Shakspeare's own company and Shakspeare's contemporaries; also by Hamlet's extreme melancholy, which Batman and Andrew Boorde both reckoned as a form of madness. His want of any sense of moral responsibility—as shown by his unconscious for killing Polonius and getting Guildenstern and Rosencrantz murdered—his continual irresolution and inventing excuses for it, his thinking Ophelia his love and his enemy, his suspiciousness—all standard evidences of madness still—confirmed the view that in these points Hamlet was mad, though sane on all others.—In the discussion that followed, Mr. Furnivall, Dr. Bayne, Miss Phipson, and others argued strenuously against Dr. Nicholson's view, which simply destroyed Hamlet; but Mr. Harrison supported this view to the extent that Hamlet was a "melancholiac," and liable to bursts of excitement quite beyond his own control. On a vote being taken, two were for Hamlet's madness, all the rest for his sanity.

#### FINE ART.

##### THE ROYAL ACADEMY.

(Fifth and Concluding Notice.)

MR. JOHN WHITE's beautiful landscape, called "Silver and Gold" (428), the gold of a corn-field brought tenderly against the silver of the sea, is one of the most promising pictures of the year. Near it hangs a design by Mr. N. H. J. Westlake—"The Assumption" (430)—which should have been mentioned before for its rare refinement and sweet feeling. In the same room is Mr. John Reid's "Homeless and Homewards," a picture of strolling musicians, with their children, in a field by the side of the river. The figures are well studied; the landscape is excellently painted. Here, also, besides good specimens of the manly art of Mr. Fred Morgan (518) and Mr. Tom Lloyd (507), is one of the finest pastorals of the year—viz., Mr. Emslie's "Harvest Field" (498). With a notice of Mr. Henry Moore's grand study of a stormy sea (557), some bright views of Bude by Mr. Charles Stoney (635, &c.), Mr. Leader's beautiful landscape (737), Mr. Hamilton Macallum's tender and poetical "Music on the Water" (773), Miss Margaret Hickson's striking and beautiful "Shady Lane" (785), Miss Alice Havers' "Trouble," Mr. Arthur Stock's humorous "Unknown Species" (795), and Mrs. Alma Tadema's exquisitely painted "Asleep," we must pass on to the sculpture.

We have in our first notice already drawn attention to the fine work exhibited by Messrs. Armstead, Hamo Thornycroft, and others, but

we omitted to refer to one of the most notable contributions to the present exhibition—viz., the head of John the Baptist, by M. Rodin (1596), a portion of his large figure at the Salon. Two other works by M. Rodin are to be seen at the Grosvenor Gallery. They are all distinguished by their frank realism, their largeness of style, and a force of presentation. There is no art so conservative as sculpture; and in England there are probably many who will be not only puzzled, but shocked, at modelling which aims neither at the pretty nor the classic. But, whatever be their faults or their merits, M. Rodin's sculptures deserve no little attention as accomplished examples of a new school, which, while holding fast to the true principle of the ancient art—viz., expression by form only—yet chooses the forms and expresses the sentiments of the modern world. Abandoning the ideal of physical perfection as the only aim of sculpture, it finds that such forces as strength of character, spiritual energy, and passive endurance have such power over the human frame as can be only adequately expressed by modelling in the round. M. Legros, actuated by this revived, though by no means wholly modern, spirit of sculpture, finds something eternally grand and monumental in the patience of the weary "Sailor's Wife;" M. Rodin's imagination conceives St. John the Baptist as the palpable embodiment of a "voice crying in the wilderness." This phase of sculpture, which may be called the sculpture of humanity, has many opponents, who dub and damn as picturesque or pictorial all imaginative modelling that does not strive after an ideal of physical perfection. M. Rodin's "St. John" is not ideal in its beauty, but it is typical and spiritual; and it is certainly not picturesque in any sense fatal to sculpture. If anyone wishes to see what improperly picturesque sculpture is, he has only to look on either side of this grandly modelled head and see bust after bust which owe their attraction, mainly, to deftly chiselled cavities in the eyes and life-like imitations of beards and moustachios. They grin, and smirk, and frown all round the room, and whatever purely sculptural merit they possess is concealed by the success of contrivances to rival the effects of colour and brush-work. In M. Rodin's "St. John" there is no trick of the kind. The hair is treated broadly and simply, without concealing the contours of the face, which are modelled with great boldness, the sockets of the eyes are simple cavities, and all the strong expression of the head is legitimately gained by pose and structure alone. The same may be said of M. Legros' "Sailor's Wife," the solemn grandeur of whose figure is not enhanced by any "picturesque" trick. The weary eyes are concealed beneath the heavy lids, and the drapery is treated with the greatest severity. It is one of the most encouraging signs for the future of sculpture that the present exhibition contains such fine specimens both of the sculpture of beauty and the sculpture of humanity. The cause of the excellence of both kinds, so different in spirit, is due to similar sound principles acting on different artistic natures. As in other branches of art, sculptors (*i.e.*, a few of them) have determined to go to Nature for their models and to follow their own artistic impulses. Mr. Hamo Thornycroft, no less than M. Rodin, has burst the bonds of tradition; and his "Teucer," though an abstract work of art, would never have been so fresh and lifelike as it is if Mr. Thornycroft had borrowed his *motif* from Praxiteles and taken an ancient marble instead of a living man for a model. His sympathies are all with beauty, refinement, and distinction, and he has managed to impart all these qualities to his statuette of the late "Lord Beaconsfield," which is alive with the spirited grace of a witty



courtier. Mr. Woolner's noble medallion of "Mr. James Spedding" (1837) is, in its way, unsurpassed by anything here; and among the rest which seem to us to deserve most praise are Mr. Frederick Calcott's beautiful group called "A Mother's Love" (1620), Mr. Alfred Gilbert's "Kiss of Victory" (1597), Mr. H. Richard Pinker's semi-statue of the late "Prof. Rolleston" (1668), and Mr. Onslow Ford's "Proposed Sketch for a Statue of Sir Rowland Hill" (1660). Among the busts remarkable for purity of style may be mentioned "Lord Hatherley" by Mr. W. Day Keyworth, Jun. (1555), "Miss Blanche Hughes" by Mr. C. B. Birch, A.R.A., and "An Old English Lady" by Miss Gertrude Crockford. As an example of purely "picturesque" sculpture may be noticed the bust of the late "John Landseer, A.R.A.," by Mr. John Adams Acton. This is but a translation into marble of Sir Edwin's memorable portrait of his father—a fact not noted in the Catalogue. The fertile and effective talent of Mr. Boehm is conspicuous in many places here, and there are numerous other interesting plastic works which we are obliged to pass over. Fortunately, they can all, with one exception, be well seen under the new arrangements. The exception is Miss Grant's medallion of the late "Dean Stanley" (1650), which is hung in a position that makes it impossible to judge of its merits.

The average merit of the water-colours is high; and, though anything like a thorough examination of them is impossible here, we can mention a few which appeared to us of unusual merit. The two drawings by M. Jules Trayer, "The Sempstresses" (895) and "An Infant School" (913), are delightful as quiet studies of character and gesture, and perfect in technique. Mr. C. Robertson gives us another version of "The Shoes of the Faithful" (866). Mr. Arthur Croft's "On the Lledr" (902), the "Silent Lake" of Mme. Georgina de l'Aubinière (905), some bold drawings by Miss Kate Macaulay, Mr. Bott's "When Autumn scatters his Departing Gleams" (918), Mr. E. Wake Cook's very beautiful and finely finished scene on "The River Ure" (937), the "Edge of the Stream" by Mr. George Marks (985), the "Silvery Morning" by Mr. James Watts (987), Mr. Alfred Grace's "Winter's Afternoon" (991), and the bold sunny landscapes of Mr. Galofre are all of a high class. Some of the best of the figure subjects are Mr. Edwin Bale's "A Winter's Day" (998), Mr. Caffieri's "Boulogne Women" (1002), Mr. Arthur Melville's "Pilgrim's Prayer" (1023), and "A Sannyasi" by Mr. J. Griffiths (1073). Among the still life we noticed some dead "Wood Pigeons" by Mr. John Sherrin, some "Haddock" by Mr. B. O. Stocks, and a bullfinch and tomtit by Miss K. Griffith (927), very skilfully executed.

We wish we could conclude our notices of the Academy by praising the designs of Sir Frederick Leighton and Mr. Poynter for the decoration of the dome of St. Paul's Cathedral; but the general scheme seems to us to be poor without being simple, a collection of detached forms without grandeur or unity, leaving blank spaces of awkward shape. In the design of the President, of the sea giving up its dead, the figures have an appropriate upward movement, but they are neither grand nor distinct enough to tell at a distance.

COSMO MONKHOUSE.

#### MISS NORTH'S GALLERY AT KEW.

A LARGE concourse of people, including distinguished members of the scientific, literary, artistic, and fashionable world, attended the opening of Miss Marianne North's Gallery at Kew on June 7. This gallery has been built by Miss North, at her own expense, on a site in

Kew Gardens granted by the Government, to receive the unique collection of sketches in oils made by her from plants in all quarters of the globe. The building contains an exhibition-room, fifty feet by twenty-five, a studio, and apartments for the caretaker. It was planned by the famous architect and historian of architecture, Mr. Fergusson, who generously made a present of his designs and superintended the execution of the work. The gallery illustrates his theory of the method used in lighting temples by the Greeks, and is certainly one of the best-lighted rooms in existence. It now contains upwards of 600 paintings in oils, which Miss North has made in the course of many years' wanderings through the Tropics, Australia, North America, Brazil, New Zealand, India, Ceylon, Japan, Jamaica, Tenerife, and elsewhere. Her principal object was to represent the vegetation of these regions, from forest trees down to the minutest herbs; but, while she realised this aim with a scientific accuracy which justifies Sir Joseph Hooker in saying that her portraits of plants and flowers are of the greatest value to professed botanists, she determined to bring the haunts and habitations of each specimen vividly before the student. Ordinary spectators, after enjoying the rich masses of colours offered by rare orchids and rhododendrons, the grotesque forms of pitcher-plants, the sensational curiosity of gigantic sun-dews, or the complicated foliage of bamboo-brakes and palm-groves, will turn with even keener interest to landscapes of the Himalayas, sandy tracts of Arizona, land-locked caves and distant glaciers in New Zealand, a North American forest glowing with autumnal tints, a Javan holy city, or a quiet hill-side of Japan. Every taste will find in this room some object worthy of attentive study; and on each picture there is the same incontestable mark of scrupulous accuracy. Whether it be a landscape or a shrub in flower, it has been painted from the object in the open air. So important were Miss North's services to science known to be that the British Government furnished her with letters and introductions to consuls and Residents, who provided for her transit through regions rarely visited by any travellers. The results of these numerous journeys, in the shape of her collected pictures, she has now presented to the nation. Her gallery is a remarkable monument to her industry, artistic skill, and munificence. The time and money spent upon her travels, and her exposure to risks of all sorts in some of the most trying climates of the world, must be reckoned together with the liberality which has induced her to erect so handsome a building at her own cost, and to hand the whole over unconditionally to the nation. It must be added that a Catalogue has been drawn up for the "Marianne North Gallery," with scientific accuracy and patient attention to detail, by Mr. Helmsley, prefaced by a few words explaining its importance by Sir Joseph Hooker. From the pages of this book we gather that some specimens previously unknown to botanists, and brought to light by Miss North, have received her name—notably the extraordinary pitcher-plant, or *Nepenthes northianum*. This Catalogue abounds in curious information respecting the plants figured in the pictures; and by its size alone enables us to estimate the industry, enthusiasm, originality of aim, and thoroughness of method with which this remarkable Englishwoman has performed her self-appointed task. May she live long to explore what still remains of the globe unvisited by her, and to add fresh objects of interest to her already unrivalled collection.

#### THE ART OF COINS AND MEDALS.

##### III.

MR. REGINALD STUART POOLE gave his third and concluding lecture on "The Art of Coins and Medals" at University College on June 8. The subject dealt with was "The Medal Work of the Renaissance." It should be well understood that the first impulse to the revival of letters and art was due to the large ideas of the Emperor Frederic II., which led him to shelter the learned men who fled to Sicily from the Muslim persecutions in Spain and Irak. His money shows a distinct effort to restore the Imperial coinage of Rome. At no great distance of time we find in Dante the aspect which the classical world presented to the newly interested Italian mind. In all art the leading idea is now, as has been well remarked, individuality; hence the desire for a true portrait in form or words. Thus Italian art threw off the limitations by which Greek art attained a higher excellence, but, if less successful, failed from its greater ambition. Up to this age architecture alone had maintained its place; now sculpture and painting began to make sure progress. Less than a century after Dante, struck medals appear at the Court of the Carraras of Padua, with whom Petrarch had lived and collected Roman coins; but it was not till the middle of the fifteenth century that the cast medals of Pisano stand at the beginning and summit of mediæval achievement in this art. Pisano, though a painter, shows in his work the qualities of a true sculptor. In an age without archaeological discrimination, he does not blindly follow the classical. In the portraits of Sigismondo Malatesta, lord of Rimini, of Alfonso the Magnanimous, of John Palaeologus, and of the great humanist Vittorino da Feltre, he is unsurpassed. His skill in modelling gives a sculptural dignity to his heads. The reverse subjects are more pictorial, but not less admirable, particularly the eagle and vultures and the unicorn. Matteo Pasti and Sperandio are far inferior. This may be seen, in the case of Pasti, if we compare his portrait of Sigismondo Malatesta with that by Pisano. He shows the cruel qualities of the tyrant; Pisano, the capacity of the great patron of learning. Even Gentile Bellini, in his remarkable portrait of Mehmed II., the conqueror of Constantinople, the finest of the three known, is far inferior to the head of the Italian school. The great merit of the work of the second half of the fifteenth century makes its historical portraits of the highest interest. A speedy decline followed. The struck medal became a mechanical work executed by a goldsmith, and an indiscriminate admiration of the classical art astray. In Germany a school arose which, under Albrecht Dürer, rivalled the Italian. Admirable for truth, it never, however, attained the dignity and grace of Pisano. France, under the later Sovereigns of the House of Valois and the first Bourbon, produced work which worthily begins the modern period; but Dupré is at once the leader and the only great master of this last epoch. As portrait-medals in the modern style, his works have never been equalled.

#### OBITUARY.

##### Cecil Lawson.

VERY unexpectedly to a public which was anticipating a great future of work from a gifted young painter of only thirty years of age, Mr. Cecil Lawson died on Saturday after a short and severe illness. Much interesting and fascinating labour which had been sometimes looked at in the light of a preparation and a promise has therefore suddenly become final, and the *œuvre* of Cecil Lawson—to use a word for which there

is no proper equivalent—is prematurely complete. It is only about five years ago that the enthusiastic and original young artist whose death is greatly lamented to-day came at all into notice. This present year, save for one noble picture at the Grosvenor Gallery—a bit of the Kiviera under ardent sunshine—he has hardly been up to his old mark; yet the few years during which he could exhibit in the fullness and the happiest exercise of his power have sufficed to give his work a position from which it will not be easy to disturb it. His labour was often tentative, yet always original, and not the least original, in the best sense of originality, when he was adapting the conventions of a bygone art to pictures full of a modern spirit and poetry. He may have learnt from the masters of two hundred years ago—from Hobbema, from de Koning, and from Ruysdael—the primary importance of tone, the charm of aerial effect; but his colour was his own—as much his own as his poetical vision of Nature—and he hardly ever completed a satisfactory and fairly representative work which did not evidence at once both his cultivated understanding of the elder masters of the seventeenth century, whom Crome in some measure followed, and the individuality of his own impressions of the world. We have here at present neither time nor space to recal in detail the list of his achievements—it would be a long list for a painter cut off so young—but we may remind the readers of the ACADEMY that the less effectual representation of the painter during the actual season is but an unfortunate accident. On the whole, so far from having neglected to fulfil his earliest promise, he fulfilled it most richly; last year he was absolutely at his strongest, his contributions of last summer to the Academy and the Grosvenor combined making such a display of landscape art as it would have been difficult for any other living landscape-painter to have rivalled. He contributed, in especial, to the Grosvenor the passionate landscape of the “Valley of Desolation”—a stretch of forlorn country above Bolton, peopled with the writhing forms of wind-torn trees—and the radiant yet solemn landscape of “The Strid,” in which, amid a world of woodland, a hurrying thread of water catches the blue of the sky. He exhibited at the Academy that generalised impression of “Barden Moors” which justifies the comparison of his art with that of some of the greatest of the Dutch landscape-painters and of “old Crome” in many a “Mousehold Heath.” Little was in the foreground, and little reached to the horizon, but the brown expanse of uncultured land under a clear sky, bluish-green, flecked with white cloudlets, high and lightly floating. To recal these pictures—even to forget for the moment the “Minister’s Garden” and the moonlight pieces of an earlier occasion—is to remain assured of the poetical intention of Cecil Lawson’s work and of its profound impressiveness. Doubtless it was occasionally faulty or defective in technique, but its qualities were at least incomparably greater than the drawbacks which attended them.

#### SALE OF MR. ROBERT WALKER’S OLD FANS.

THE cabinet of fans belonging to Mr. Robert Walker, of Uffington, Berks, was sold during the last three days of last week by Messrs. Sotheby, Wilkinson and Hodge. The owner had issued an illustrated Catalogue, with fifty autotypes, which is not only useful for purposes of identification, but which is interesting and attractive in itself as presenting at least the major lines of the composition traced by artists on many of these graceful “sceptres of the world.” This Catalogue will still be sought for and saleable now that the cabinet is dispersed.

The collection, as we indicated in a brief notice of it while it was yet on view at a Bond Street picture-dealer’s, was extremely unequal; and a pedigree was lacking to some of its most important examples. Thus the prices fetched for the fans were in many instances below what had been expected. No one responded to the offer to acquire the cabinet *en bloc* for a couple of thousand guineas, and the fortunes of the three days’ sale were various; for, while certain fans reproduced in the illustrations to the Catalogue were sometimes bought on commission at extravagant prices for people of little knowledge, others of beautiful colour or design fell unnoticed for almost insignificant sums.

The English fans of most interest were sold chiefly on Thursday. Among them we note a fan, with silk mount, subject the Arts personated by beautiful women, £5 10s.; a large ivory fan, painted, it was said, with “subjects of Mrs. Fitzherbert’s marriage relations with the Prince of Wales, by Cosway,” £18 18s.; an attractive fan, painted with the theme of a poet receiving the commendations of beauty, professedly by Angelica Kauffmann, £11 11s.; an ivory fan, painted in bistre with subjects after Peters and Angelica Kauffmann in five medallions, £10 10s. (Fine Art Society); an important fan, skin mount, with lovers in a harvest-field, stick ivory, £3 12s. 6d. (Stuart); a tasteful fan, skin mount, delicately and harmoniously painted with the “Graces crowning the Bust of Pope,” after Angelica Kauffmann, stick ivory, and gilt with variegated gold, £1 14s. (Barrett); a delicately painted fan, the subject a village scene with classical ruins and studied foliage, £2 12s.; a fan, skin mount, a landscape with children at play, stick ivory, and parcel gilt, £1 3s. (Aked); a fine fan, skin mount, a sacrifice to Ceres, stick mother-of-pearl, £3 3s. (Valentine); an important fan, skin mount, subject Charles Edward claiming the inheritance of the English Crown, stick ivory, £7 (Fine Art Society); a beautiful fan, Aeneas relating his adventures to Dido, £14 10s.; a fan, subject “The Golden Age,” stick ivory, festoons painted in colour, £15 (Fine Art Society). On Friday there followed other English fans, among which one of the most interesting was a fan with paper mount and engraved view of the two Parades and old Assembly Rooms at Bath, the company assembled, and Beau Nash, master of the ceremonies, among them, £12 (Burdett-Coutts); a bridal fan, said to be that of a daughter of George II., skin mount, stick mother-of-pearl, £26; and a fan, stick ivory, painted in the taste of Vernis Martin, £10 10s. (Burdett-Coutts).

The third day’s sale was the most important. It consisted, with hardly an exception, of foreign fans, most of them French, though here again the attribution was often open to question. The Empire fans fetched absolutely insignificant prices. It was then the fashion to have them very small, and they are, moreover, unattractive. The fans of the Revolution were hardly more highly esteemed; but of the time of Louis XVI. there were a few good examples in the cabinet of Mr. Walker. One fine one, with silk mount, subject a Happy Marriage, in cartouche of gold and coloured spangles, stick ivory, and variegated gold enrichments, fell for £8 10s. (Dr. Farr); another very fine one, yet not appearing in the illustrated Catalogue, subject Fêtes at Versailles, stick mother-of-pearl, carved with love subjects, £10 10s.; a beautiful fan, subject, in cartouche, Jupiter and Calisto, attributed to Greuze, and possibly from that master’s hand, £50 8s.; two bridal fans, announced as fans of Marie-Antoinette, reached £35 15s. and £37 10s. respectively. In the mode of Louis XV. was a once beautiful fan, subject a pastoral after Boucher, the stick mother-of-pearl, carved in open work, with

Chinese children playing on instruments, £81 5s.; a fan design on skin, Vulcan forging the armour of Mars, fine and well drawn, £10 10s. (Gen. Pitt-Rivers); a charming fan, painted with a pastoral by or after Boucher, the stick ivory, and variegated gold enrichments, £11 11s. (Heywood); a fan, with a miniature portrait of Pompadour, but ugly in colour, £11 (Isaacson); a bridal fan, announced as that of the wife of Louis XV., £75 (Hawkins)—the subject represented the altar of Hymen, decorated with festoons of flowers in a beautiful landscape, the King, the Queen, and a Cardinal standing near; a fine fan, subject the Happy Marriage, attributed to Lancret, £31 10s. (Fine Art Society). The Louis XIV. fans were naturally somewhat less numerous: one, with skin mount, painted with an Arcadian scene, greenish, and not rich in colour, but conspicuously well drawn, sold for £16; a sumptuous fan, skin mount, harmoniously painted, subject the End of the Golden Age, the mother-of-pearl stick magnificently ornamented in the taste of the period (Louis Quatorze), £10 15s.; a beautiful fan, subject an Assembly of the Gods, in a cartouche, £27 6s. (Currie); an important fan, representing the Triumph of Alexander, the picture drawn with a pen, stick mother-of-pearl, £29 (Chardin); a bridal fan, said to be that of the mother of Louis XV., a very small, highly finished example of the Vernis Martin style, £82—this was esteemed by the owner among the treasures of his cabinet. Last of all there was sold a fine Venetian fan, painted with a view of the Piazza of San Marco, extremely well executed, and ascribed to Canaletti. The collection as a whole was undoubtedly interesting, though it would have gained by the judicious rejection of many examples of which we have omitted mention.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. BROWNING has promised to sit to Miss Clara Montalba for a bust, for which she has a commission from one of the poet’s admirers.

M. RAGGI, to whom, as our readers have been made aware, has been entrusted the business of executing the statue of Lord Beaconsfield for the National Memorial, is well advanced with a bust of Lord Frederick Cavendish in which an excellent likeness and an agreeable work of art will probably be recognised.

THE water-colour drawings of the volunteer reviews last year at Windsor and Edinburgh, which were made by Mr. W. Simpson at the request of the Queen, will shortly be published in coloured lithographs by Messrs. Colnaghi.

THE exhibition of German wood-cuts of the fifteenth and sixteenth centuries now on view at the Burlington Fine Arts Club will close on July 1.

THE marble fragment of the shield of Achilles, described in the last number of the ACADEMY, has been presented by its possessor to the municipal museum on the Capitol. A reproduction of it will shortly be published in the *Buletino* of the Commissione archeologica comunale di Roma.

MR. ARTHUR LUCAS’S desire to secure the production of two more specimens of the great English school of landscape line-engraving before death puts an end to the few survivors of that grand band of artists who so finely interpreted the colour-dreams of Turner is worthy of a gentleman who is not only an art publisher, but an art lover. The two plates which Messrs. Saddle, Brandard, and Willmore are still engaged upon will, if we may judge from the far-advanced impressions now on view at Messrs. Gladwell’s in Gracechurch Street, bear comparison, in the matter of technical skill, with the masterpieces of a quarter-of-a-



century ago. Unfortunately, it is impossible to reproduce a Turner; but Mr. MacWhirter's "Lady of the Woods" and "Lord of the Glen" are fine and well-contrasted studies of trees. To define the inner meaning of the pictures we must call to our aid the diction of the prospectus. From this we learn that "in these works Mr. MacWhirter has sought to express poetically—in arboreal life—the dual system permeating Nature through every diversity of organic structure."

THOSE who take an interest in the progress of the American School of Art, but are unable to cross the Atlantic to visit the exhibition of the National Academy of Design, which is to New York what the exhibition of the Royal Academy is to London, may, by the aid of the excellent illustrated Catalogue published by Messrs. Cassell, Petter, Galpin and Co., obtain some notion, and that a pleasing one, of its contents. One of the prettiest designs is that of "Love's Crown" (301), by Henry A. Loop, N.A. (National Academician); there are both humour and good drawing in Alfred Kappe's "Is this Life worth living?" (682); and J. H. Moser's "Readin' Class" (123), a study of a "coloured" scholar, is very clever; but perhaps the number of beautiful little landscapes is the most remarkable feature of this pleasant little Catalogue, which is the second of its kind. The list of the artists gives not only their places of residence, but the schools and studios in which they have studied.

In the *Magazine of Art* for this month an article by Mr. Cosmo Monkhouse on Alphonse Legros is remarkable as one of the best and truest appreciations which this distinguished, but not always popular, artist has ever received from criticism. Mr. Monkhouse's serious order of mind would naturally make it easy for him to be in sympathy with the work of a genius far more grave and penetrating than it is attractive; and few, if any, of the artist's qualities have been overlooked in a paper of unusual quality. Both artist and author have enjoyed the advantage which attends upon competent illustration. The reproduction of "Le Repas des Pauvres" is excellent.

THE pictures represented in the June number of the *Great Historic Galleries* are the famous Chiswick Madonna by Memline, with Sir John Donne and his wife, the donors; Hugh Robinson's "Piping Boy," exhibited at Burlington House last winter from Downe Hall; and Philip Frynters' portrait group of the family of Rubens from Windsor Castle.

*L'Art* has, for the last week or so, been mainly occupied with articles on the collection at Hamilton Palace, the palace of Pandolfo Petrucci at Siena, and the Salon. An interesting paper has also appeared on a little picture known as the "Madonna of Santa Chiara," a copy of a work by Perugino, which tradition ascribed to Raphael. Doubts were cast upon this ascription by Pungileoni in 1822, and later writers, including Passavant and Calvacaselle, have favoured them. The article, which is signed by Mary Agnes Tinckner, proves that these doubts were based upon an error in the interpretation of an inscription on the back of the little painting, and states exhaustively the arguments, which are many, in favour of it being a very early work of Raphael. It is now in the possession of Mr. Hooker, an American banker living at Rome, and an etching of it by M. Ferdinand Leenhoff appeared in *L'Art* of June 4. The picture remained at the convent of Santa Chiara at Urbino, jealously preserved as a work of Raphael's down to 1860.

THE current number of the *Zeitschrift für bildende Kunst* contains, besides the article on "Menzel's Illustrations to the Works of Frederick the Great," mentioned last week, an in-

teresting account of the Tiberneum Museum at Rome, giving plans and specimens of wall decoration. Notices of art exhibitions and art books fill the rest of the number. It is enlivened by a beautifully soft and delicate etching by O. T. Meyer, from a picture by Roth called "On the Amper"—nothing but an ordinary river scene, with two men in a boat among the reeds, but rendered delightful by its pleasant graduated lights and shades and the soft evening air that seems to fill the whole.

THE grand prix de Florence, founded by our contemporary *L'Art*, has been awarded to the young Swedish painter, M. Hans Heyerdahl, whose "Dying Child" in the present Salon has attracted much notice and also a good deal of criticism.

M. EUGÈNE GUILLAUME has been appointed Professor of Aesthetics and the History of Art at the Collège de France in the place of the late Charles Blanc.

### THE STAGE.

MDME. SARAH BERNHARDT concludes her engagement in London to-night. She has appeared, since we last wrote, in "Frou-frou" and in "Le Sphinx." Her Gilberte of "Frou-frou" was an old impersonation, which we took occasion to criticise a year or two ago. Her Blanche of "Le Sphinx" was a novel one, for she had been wont, when appearing in that piece, to enact the part of Berthe. Mme. Bernhardt's change of rôles has not been an unmixed advantage, for if Berthe, the suffering wife, is not precisely suited to her, neither is Blanche, the paramour, who dies violently of poison. So great is Mme. Bernhardt's ambition to do successfully all that has been done by predecessor or contemporary that it is by no means wonderful she should have desired to make us forget Croizette in "Le Sphinx" as well as Desclée in "Frou-frou." But in neither effort has she been entirely successful. Mme. Bernhardt is an artist of genius; but her forerunners in the parts of Gilberte and of Blanche were at least capable artists; indeed, Desclée was herself a genius. The most, therefore, that the great French actress of the day has been able to do in these her most recent efforts has been to prove herself worthy to make the attempt she has made. She has nowhere failed; her performances have independent merit of a very high kind; but they are hardly unique. To see Mme. Bernhardt at her best throughout, we must still see her in poetical plays like "Hernani" or "Rome Vaincue," in plays of historical romance like "Adrienne Lecouvreur," and in the lighter but often pathetic one-act pieces like "Jean Marie" or "Le Passant." On the stage she covers much ground in a way that nobody can cover it; but even her undeniable genius has its limits—she cannot excel at every point. What is perhaps most encouraging about her recent performances of known parts is that they display her in something even more than undiminished possession of her art. Her Gilberte of "Frou-frou," unequal as it was, and unequal as we have always considered it, at certain points roused her audience to a passion of enthusiasm. The reality of the quarrel scene—the scene with her sister in which Gilberte is first irritated, then satirical, and then upbraiding—has always been great, but on the latest occasions it has been greater than ever before.

THE boards of Drury Lane are the scene of a fantastic experiment. Rossi, the Italian tragedian, is unable to act in English, and Londoners have shown no great disposition to witness his acting in Italian. There has accordingly been essayed at Drury Lane the singular plan of performing "Lear" with everything spoken in English except the words

of Lear himself, and these in Italian. Rossi is probably not precisely the actor to whom Lear could best be entrusted, even if he possessed our mother tongue; but any effect more ludicrous than that which is presented by the mixture of the two languages in the delivery of the text of Shakspeare can hardly be imagined. It is a pity that several good English actors are mixed up with the business. Miss Moodie is painstaking and intelligent, if she rarely rouses enthusiasm; Miss Lydia Cowell, who plays Cordelia, is a young actress of singular skill, capable both of piquancy and pathos; and Mr. John Ryder is not only a veteran in the service of Shakspeare, but is actually the best representative of the Kent of "Lear" that we could hope to encounter. But, on the whole, the attempt to present "Lear" under the conditions described cannot but end in discomfiture. As far as concerns the performance of the elderly Italian tragedian, whatever may be its qualities, they are hardly to be discovered under the circumstances of the moment. We forbear from detailed criticism.

As we had to thank Mr. Pool and his amateurs last year for the acting of the First Quarto of "Hamlet" for the first time since Shakspeare's death, so we have this year to thank Mr. Edmund Routledge and his "Strolling Players" for the first performance—at St. George's Hall last Saturday—of "Much Ado about Nothing," divided into its proper acts according to the scheme laid down by the late James Spedding in the *New Shakspeare Society's Transactions* for the year 1877, pp. 20-24. The performance was one of the best amateur ones we have ever witnessed, Miss Helen Maude (as she calls herself) acting B-atrice with great piquancy and spirit, Mr. Charles H. Lamb making an excellent Claudio, and Capt. FitzGeorge an admirable Dogberry. Miss Vyvyan threw a good deal of pathos into the part of Hero; and, if Benedick had but been twenty years younger, he would have played the part as perfectly as the looks of his "Boy" were charming. Verges and the Watch were very good, and the amateur band effective. Act I. was made to end with its first scene, thus avoiding the impossibility involved in the ordinary arrangement "that, while the scene was merely shifting, the Prince and Claudio have had time for a second conversation in Antonio's orchard; and that one of Antonio's men, overhearing it, has had time to tell him of it." Act II. ended with its usual second scene. Act III. opened with Benedick in the garden, and Act IV. with Hero's dressing-room and the preparation for the marriage. As Act V. opens in the right place in the old arrangement, it did so last Saturday evening. Mr. Routledge is to be congratulated on his courage in departing from a bad tradition and carrying out Mr. Spedding's sensible views. We only hope that he will reprint Mr. Spedding's remarks as an Introduction to the excellent sixpenny text of the play that he edited for the Strolling Players' performance.

### MUSIC.

#### "EURYANTHE" AT DRURY LANE.

IN November 1821 Weber was asked to write an opera for the Kärnthener Theatre in Vienna; and from that moment, as Baron Max Maria von Weber informs us in his father's biography, the composer "was engaged, heart and soul, in a chase after an opera-book." The choice of a subject proved a matter of no small difficulty; and the preparation of the *libretto* was, from first to last, a source of trouble and annoyance to Weber. The authoress Wilhemine Chezy placed before him a variety of subjects, chiefly borrowed from Schlegel's *Romantic Poems of the Middle Ages*; and he selected the story

taken from the old French romance, *Histoire de Gérard de Nevers et de la belle et vertueuse Euryanthe sa mie*. The original legend is quaint, and the tale, as related by Schlegel, entertaining; but W. Chezy's libretto is uninteresting, and in some parts all but unintelligible. Lysiart Count of Forrest is in love with Euryanthe, the betrothed of Adolar Count of Nevers; but, failing to turn the current of her affections, compasses her ruin. He meets with Eglantine, who has been slighted by Adolar, and they both breathe threats of vengeance against the unfortunate lovers. Eglantine has stolen a mysterious ring from a vault. This she gives to Lysiart, and reveals to him a love-secret connected with it—a secret which, by false professions of love and pity, she has wrung from the ingenuous Euryanthe. Lysiart produces the ring in presence of King Louis, Adolar, Euryanthe, and the whole Court. It is at once accepted by Adolar as a proof of the maiden's faithlessness, and he leads her away into a desert to kill her. She saves his life by warning him of the approach of a horrid monster; he will not, therefore, take hers, but abandons her to the mercy of Heaven. The King finds her alone, and hears her protestations of innocence. Adolar, by a conversation which he overhears, discovers the guilt of Eglantine. The lovers are re-united, and the mischief-makers are punished: Lysiart stabs Eglantine, and is himself led away to die. We have given only a very brief description of the plot, which contains many dramatic incidents, but is weakened by the foolish and inconsistent conduct of the heroine, the fickleness of the lover, and more especially by the absurd story of the ring. Adolar's sister Emma, hearing of the death of her lover, Udo, touched her lips with a poisoned ring; and, until that ring was "bath'd in tears of injured innocence," their wandering souls could find no rest. This ring is the cause of all Euryanthe's troubles, but through her vicarious suffering the mysterious ghost-lovers find peace and happiness. Our interest and attention are thus divided, throughout the whole of the play, between the earthly lovers and these wandering spirits, and the unsatisfactory result may be easily imagined.

"Euryanthe" was first performed at Vienna on October 25, 1823. Sir Julius Benedict, who was present, gives an interesting account of this memorable evening in his recent biography of Weber. He also tells us that the opera "limped with great trouble through twenty performances, and was then withdrawn for years." The unsatisfactory libretto certainly interfered with the popularity of the work, but the main cause of its failure lay undoubtedly in the fact that it represented a new phase of art. Franz Schubert, who was also present at the first performance, complained that it had "too little melody;" others found fault with the lengthy recitatives, the elaborate orchestration, and the interminable length of the work. History repeats itself, and the same things are now said about Wagner's operas. In the letter to M. F. Villot, Wagner speaks of the very evident relationship of "Tannhäuser" to some of the works of his predecessors, among whom, he says, "I would call your attention particularly to Weber." "Euryanthe" was undeniably a work which exercised the strongest influence on Wagner, not only in "Tannhäuser," but also in "Lohengrin." Weber sought to free himself from the fetters of operatic form, and to attempt something "quite new." The work thus commenced was taken up and continued by Wagner. "Euryanthe" came too soon for the generation in which the composer lived, and comes too late for the present generation, for its glory is eclipsed by the later revelations of "Tannhäuser" and "Lohengrin." The historical interest attaching to "Euryanthe" is, however, very great, and its production at the

present moment, when the works of Wagner are attracting so much attention, is most opportune. When the Musical Union of Breslau wished to perform the opera in the concert-room, the composer wrote as follows:—"Euryanthe" is a purely dramatic attempt, seeking its effect from the co-operation of all the sister arts, and most certainly void of effect if deprived of their help." It was therefore intended by the composer, not as an opera in the ordinary sense of the word, but as a music-drama. It contains many unfortunate concessions to public taste, but is full of lovely music, lyrical charm, and dramatic power. The first act, with the pleasing opening chorus, the beautiful Romance of Adolar, and the exquisite Cavatina of Euryanthe, is very fine; but the second and third acts are still finer, and only a very few passages remind us that Weber "was frightened at the consequences of his method."

It is now nearly forty years since this opera was heard in London, and the performance at Drury Lane last Tuesday evening naturally attracted a large audience. Frau R. Sucher's Euryanthe was a thoroughly satisfactory performance, and the dramatic acting and brilliant vocalisation of Frau M. Peschka-Leutner as Eglantine were much admired. These two ladies were warmly applauded at the end of their respective solos, and also at the close of each act. Herr F. Nachbaur as Adolar acted well, but was unable to do proper justice to the music. Herr E. Gura as Lysiart proved himself an accomplished actor and vocalist. He has, however, one little failing—a tendency to drag in his singing. The small characters of Bertha, Rudolph, and the King were satisfactorily filled by Fräulein Wiedermann and Herren Landau and Nöldechen. The overture to the opera was played with great spirit, and Herr Hans Richter had some difficulty in resisting the attempt to *encore* it. The lovely orchestral accompaniments were, with one or two exceptions, admirably played. Some of the choruses were given with great effect, but the rendering of the *ensemble* music in the last act was not altogether satisfactory.

J. S. SHEDLOCK.

#### RECENT CONCERTS.

SCHUMANN'S "Faust" music was performed at the fourth Symphony Concert on Thursday, June 8. Mr. Charles Hallé had the courage to give the work in its entirety. The third part, consisting of seven numbers, has been heard at the Philharmonic Concerts, the Hackney Choral Association, and elsewhere; but the first and second parts have hitherto been omitted. They contain many striking passages, but also much that is dull and laboured. The power of Schumann's genius is stamped upon every bar of the third part, which was composed between the years 1844 and 1848. The rest of the music belongs to a later and unfavourable period of the composer's life; the overture, indeed, was not written till 1853. The performance of the work under the conductorship of Mr. Hallé was good, but wanting at times in light and shade. The principal solo vocalists were Mrs. Hutchinson, Miss Orridge, Messrs. Shakespeare and Santley, and Herr Elmblad. The singing of the last-named gentleman is rough, and his pronunciation of English somewhat defective. The programme of the concert included Mendelssohn's "Meerestille" and Beethoven's pianoforte concerto in G, beautifully played by Mr. Hallé.

The sixth and last Philharmonic Concert was given on Friday, June 9. The programme consisted of Schubert's unfinished symphony in B minor and Rubinstein's sacred opera or oratorio "Paradise Lost." We had last year

one specimen of Rubinstein's oratorio writing, and it certainly did not make us ardently long to hear more of the composer's efforts in this branch of composition. "Paradise Lost" is a longer and more ambitious work than the "Tower of Babel;" but the music is laboured and monotonous, and the composer signally fails whenever he tries to be specially impressive and dramatic. There are some pretty tunes and plenty of good part-writing, but no beauty, no real grandeur, no genuine inspiration. Rubinstein strives hard to say great things, but does not say them. A detailed account of the music would be useless; and the wretched libretto, "free after Milton," as stated on the score, is not worth noticing. M<sup>me</sup>. R. Hersee sang the Eva and Angel music with much taste. Mr. Barton M'Guckin was effective as The Voice, Mr. Ludwig as Adam, and Sig. Foli as Satan. The work was conducted by Mr. Cusins.

Sig. Sgambati's symphony in D was performed last Saturday at the Crystal Palace, and created a most favourable impression. It is a work of considerable merit and originality, and gives a far higher idea of the composer's powers than the concerto for pianoforte played by him at the fifth Philharmonic Concert. The opening movement, *allegro vivace*, seemed to us, on a first hearing, the least interesting portion of the symphony. The principal theme is not sufficiently profound and striking, and hence the movement, despite its many points of beauty, does not quite satisfy us. The *coda* is very delicate and effective. The *andante mesto* is very charming. The principal subject given out by the oboe is graceful and romantic. The composer is very happy in his tone-colouring of the second theme. A third melody, of a *chorale* character, combines well with the other two. The *scherzo* is lively and pleasing, but not particularly original. Of the two trios, we much prefer the first. The *finale* consists of two parts—a serenade and an *allegro con fuoco*. The serenade is simple but most effective, and the *allegro* exhibits much cleverness and imagination. The work was conducted in a most efficient manner by the composer.

At the second Easter Term concert given by the enterprising Cambridge University Musical Society, Dr. Garrett's sacred cantata "The Shunammite" was performed for the first time. The composer has written some good and serviceable church music, and this cantata shows considerable knowledge of counterpoint and form; but there is throughout the work not only a marked absence of originality, but a great many uncomfortably striking reminiscences of Mendelssohn. There is all the difference between a short anthem and a long cantata. A composer should know how to measure his own strength, and not attempt the highest forms of art without the commensurate power of producing something new and interesting. The soloists were Miss Anna Williams, Miss Hilda Wilson, Mr. Abercrombie, and Mr. F. T. MacDonnell (Clare). Herr Richard Gompertz gave a most excellent rendering of Beethoven's violin concerto, and at the close received an enthusiastic *recal*. The concert was well attended. Mr. C. V. Stanford was, as usual, the conductor, and Mr. Burnett leader of the orchestra.

#### MUSIC NOTE.

WE are informed that Messrs. Franke and Pollini have arranged to give a concert on a grand scale at the Royal Albert Hall on Saturday afternoon, June 24, when they will introduce to the public the whole of the artists and chorus of their company. The orchestra will be increased for this occasion, and conducted by Herr Hans Richter.



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